

Herrera's other crusade: protecting bad cops p8

Why is Fiona Ma trying to limit rent control in trailer parks? p11

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Flaming creatures

Where the wild things are:
a trip deep within Nick Cave's
way-out X-shaped runway at YBCA p38

PHOTOS BY JIM PRINZ



EDITORIALS 5

NEWS + CULTURE 8

MUSIC 20

STAGE 38

FOOD + DRINK 41

CLASSIFIEDS 50

LETTERS 6

PICKS 14

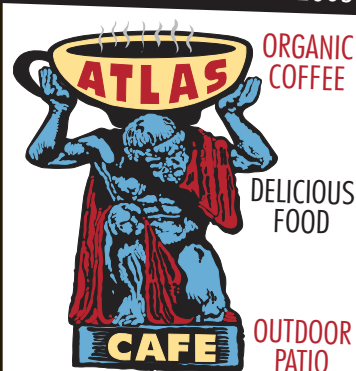
VISUAL ART 34

EVENTS 40

FILM 44

ALT.SEX.COLUMN 55

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PAID LEGAL NOTICE

SUPERIOR COURT OF CALIFORNIACOUNTY OF SAN FRANCISCODEPARTMENT 305
DAVID WILSON, ROBERT McADAMS, TAMZYN WAGNER, LYNN FULLER, DAVID TEHERO, GLENN PREMO, LARRY BROWDER, DARRYL TAYLOR, and JAMES CULVER, individually and on behalf of all others similarly situated, Plaintiffs, vs. **NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR, VIKRAMSINH DEVDHARA, and DOES 1-100**, inclusive,Defendants. **CASE NO.: CGC-07-466543**

NOTICE TO CLASS OF PENDENCY OF ACTION, NOTICE OF PROPOSED SETTLEMENT OF CLASS ACTION, AND NOTICE OF HEARING THEREON TO CERTAIN PAST AND PRESENT RESIDENTS OF THE AUBURN HOTEL, 481 MINNA STREET, SAN FRANCISCO, CALIFORNIA: PLEASE TAKE NOTICE that if you resided at the Auburn Hotel for 30 or more consecutive days at any time during the period of August 23, 2003 to March 25, 2009, this Notice may affect your rights. This Notice advises you about a class action lawsuit that has been filed against Defendants, NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA, who have been owners and operators of the Auburn Hotel. This will further advise you about a proposed settlement of the lawsuit against Defendants, NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR, VIKRAMSINH DEVDHARA, who have been owners and operators of the Auburn Hotel. I. BACKGROUND INFORMATION ABOUT LAWSUIT

1. Class Representative Plaintiffs, DAVID WILSON, ROBERT McADAMS, GLENN PREMO, individually and on behalf of all others similarly situated, filed this Class Action Complaint in San Francisco County Superior Court on August 23, 2007. The Class Action Complaint was filed against Defendants NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA. On January 18, 2008, an amended complaint was filed adding TAMZYN WAGNER, LYNN FULLER, DAVID TEHERO, LARRY BROWDER, DARRYL TAYLOR, and JAMES CULVER as Class Representative Plaintiffs. 2. Plaintiffs claim that the Defendants failed to maintain and repair defective conditions at the Auburn Hotel, and the Complaint herein sought monetary damages on behalf of certain current and former residents of the Hotel. This settlement pertains to all of Plaintiffs’ allegations in this class action suit against Defendants NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA for the period August 23, 2003 to March 25, 2009, including but not limited allegations of the following habitability and/or nuisance conditions in the Hotel: vermin infestation, including rats, mice, and cockroaches; unsanitary bathrooms; lack of adequate heat; power outages and inadequate electrical supply; substandard flooring; broken plumbing fixtures; poor maintenance; inadequate electrical supply; substandard flooring; broken plumbing fixtures; poor maintenance; inadequate fire protection; insufficient hot water; lack of effective waterproofing and weather protection, including water intrusions and ceiling leaks; defec-

tive or missing handrails; and fire escape nailed shut. 3. The Defendants deny these claims. No decision on the validity of Plaintiffs’ claims has yet been made by the Court. 4. This Notice is given to you in the belief that you may be a member of the above class whose rights may be affected by this lawsuit. This Notice is not an expression of any opinion by the Court as to the merits of any of the claims or defenses asserted by either side in this litigation. The sole purpose of this Notice is to inform you of the lawsuit so that you can make an informed decision as to whether you should remain in or opt out of this class-action lawsuit, and whether you want to participate in the proposed settlement. If you want to participate in the proposed settlement, you must submit the claim form that is found at page 10 of this Notice. See page 8 of this Notice for details regarding how to submit the claim form. 5. On March 25, 2009 this Court conditionally granted Class Certification for Settlement Purposes Only. II. NOTICE OF RIGHT TO BE EXCLUDED FROM CLASS. 6. You DO NOT need to do anything further to be included in the class. However, You have the right to be excluded (to “opt out”) from the class, which means you will NOT share in the benefits or award of any settlement or Judgment at trial, if any, and you will NOT be bound by any judgment that may be rendered in this case. Instead, you may individually pursue any claims you may have against the Defendants NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and/or VIKRAMSINH DEVDHARA for the period August 23, 2003 to March 25, 2009. 7. If you do nothing and remain a class member, you will be a party to and bound by the settlement described below. 8. If you DO NOT WISH to be a part of the class, you MUST send a letter or postcard asking to be excluded. A tear-out is attached at the end of this Notice (page 10) which can also be used to opt out. The letter, postcard, or tear-out must be postmarked no later than June 5, 2009 and sent to: OPT OUT c/o Wartelle, Weaver & Schreiber, 582 Market Street, Suite 1800, San Francisco, CA 94104 You may either mail or hand deliver the letter, postcard, or tear-out. It must clearly state your full name and that you wish to be excluded (opt out) from the Wilson v Nikita Holdings LLC, et. al. class-action lawsuit. Persons who timely mail or deliver a letter, card, or tear-out will not be bound by the judgment in this case and will not share in any settlement or award at trial. 9. If you do not exclude yourself from the case, you will be represented by the lawyers for the Class, who are: WARTELLE, WEAVER & JAY B. KOSLOFSKY, ESQ. SCHREIBER c/o Jay B. Koslofsky, Esq. c/o Wartelle, Weaver & Schreiber 582 Market Street, Suite 1800 582 Market Street, Suite 1800 San Francisco, CA 94104 San Francisco, CA 94104 Telephone: (415) 399-9206 Telephone: (415) 693-0504 You also have the right to appear in this action in person or through a lawyer of your choice. If you or your lawyer file any papers with the Court, copies should be mailed to the lawyers listed above, ho in turn have agreed to supply copies to Counsel for Defendants. III. NOTICE OF HEARING ON PROPOSED CLASS ACTION

SETTLEMENT AND RIGHT TO OBJECT. FOR THOSE WHO HAVE NOT ELECTED TO BE EXCLUDED FROM THE CLASS, PLAINTIFFS HAVE NOW REACHED A PROPOSED CLASS ACTION SETTLEMENT WITH DEFENDANTS NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA. On March 25, 2009, Judge John E. Munter granted an order provisionally certifying the case as a class action for settlement purposes and preliminary approving the settlement. The settlement class is defined as follows: all persons subject to this class action who are or were tenants at the Auburn Hotel for 30 or more consecutive days during the period August 23, 2003 to March 25, 2009 (hereinafter “the Class Period”). 10. You are hereby notified that the Court will hold a hearing on July 9, 2009, at 9:30 a.m., before the Hon. John E. Munter in Department 305 of the San Francisco County Superior Court, located at 400 McAllister Street, San Francisco, California. The purpose of the hearing is to determine whether the settlement agreed to by the Class Representatives and Defendants NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA is fair, reasonable, adequate and just and should be approved by the Court. At the time of the hearing, the Court will also consider the application of attorneys for allowance of fees and costs of the lawsuit, and also for payments to Class Representatives, or direct that such application be considered at a later date without further notice. Any and all class members may appear at the hearing and object to the attorneys’ fees and costs application. Any and all paperwork prepared in connection with the attorneys’ fees and costs application will be made available upon request to any class member who requests it. Said request may be made in person or by mail to plaintiffs’ counsel: J. SCOTT WEAVER CHRISTINA A. SCHREIBER WARTELLE, WEAVER & SCHREIBER 582 Market Street, Suite 1800 San Francisco, CA 94104 Telephone: (415) 693-0504 11. The hearing may be adjourned by the Court from time to time by an announcement at the hearing. Any adjournment of such hearing may be made without further notice. 12. If you are a Class Member, you may appear at the hearing and show cause, if any, why any part of the proposed settlement, including the application for attorneys’ fees and costs, should not be approved by the Court. If you fail to appear at the hearing and state your objection, you shall be deemed to have waived the right to object, including the right to appeal, and you shall be forever foreclosed from making any objections to the settlement or any other judgment thereon. IV. THE PROPOSED SETTLEMENT 13. The Class Representative Plaintiffs and Defendants NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA have agreed to a settlement in the amount of One Million Dollars (\$1,000,000) for the period of August 23, 2003 to March 25, 2009. Class Representative Plaintiffs and Defendants further agreed that, upon approval of this Court and upon payment in full of the settlement amount, Plaintiffs will dismiss their Complaint, With Prejudice, against Defendants

NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA for the causes of action described in Plaintiffs’ Complaint herein during the period August 23, 2003 to March 25, 2009. (See page 2, paragraph 2 of this Notice for a description of the causes of action alleged in Plaintiffs’ Complaint.) 14. This settlement is subject to the approval of the Court. Under the terms of the settlement, every member of the class who resided at the Auburn Hotel for at least 30 consecutive days during the period August 23, 2003 to March 25, 2009, and who submits a timely claim before October 9, 2009 will be entitled to receive a monetary award based on the number of days he/she resided at the Auburn Hotel during the Class Period. 15. Defendants NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA, through their insurance carriers, agree to pay the sum of \$1,000,000.00 in case as a settlement of the claims of the class against them, which sum includes attorneys’ fees and costs. 16. A total of approximately \$466,666.67 is available for payment of the damages to Class Members who resided at the Auburn Hotel for a period of at least 30 consecutive days during the period of August 23, 2003 to March 25, 2009, assuming Court approval of Class Representative Plaintiffs’ attorneys’ fees and costs, and awards to Class Representative Plaintiffs, as summarized below. 17. Plaintiffs’ counsel estimate that Class Members will receive approximately \$5.00 per day for each day they resided at the Auburn Hotel during the period August 23, 2003 to March 25, 2009. The per-day figure is an approximation based on current information about the number of residents at the Hotel. The actual figures may be larger or smaller depending on the number of claims filed. The division of settlement funds for Class Members will be based upon the total number of days that approved claimants resided in the Hotel. YOU MUST SUBMIT A CLAIM IN ACCORDANCE WITH THE PROCEDURE SET FORTH BELOW IN ORDER TO RECEIVE ANY PORTION OF THIS SETTLEMENT. 18. As compensation for their individual claims and for the responsibilities they undertook in representing the class, Class Representative Plaintiffs DAVID WILSON, ROBERT McADAMS, TAMZYN WAGNER, LYNN FULLER, DAVID TEHERO, GLENN PREMO, LARRY BROWDER, DARRYL TAYLOR, and JAMES CULVER will each request the sum of \$15,000.00 from the Settlement Amount, for a total of \$135,000. These sums are in addition to the damage the named Plaintiffs may claim from the class settlement fund. 19. PERSONS WHO HAVE NOT RESIDED AT THE AUBURN HOTEL FOR AT LEAST 30 CONSECUTIVE DAYS DURING THE PERIOD FROM AUGUST 23, 2003 TO MARCH 25, 2009, ARE NOT ELIGIBLE TO PARTICIPATE IN THE SETTLEMENT OF THIS CASE. 20. The Settling Defendants, NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA, relinquish all rights to the settlement funds. Should any residual funds remain after distribution to the Class Members, Plaintiffs may request that the Court distribute the remaining funds to a charitable organization that serves the population such as that which occupied the Auburn Hotel during the Class

Period, to wit: indigent and/or disabled tenants. The Court’s term for this type of charitable distribution is called “cy pres.” 21. The Class Representative Plaintiffs’ attorneys will ask the Court to award \$333,333.33 (one-third of the total settlement) as reasonable attorneys’ fees pursuant to their agreement; approximately \$30,000.00 for costs that have already been paid; and \$35,000.00 for the cost of administering the settlement. 22. If the Court grants final approval and if you have not opted out of the Class Action, you will not be able to make any further claim against Defendants NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA based on the claims made by the Plaintiffs in this action. (See page 2, paragraph 2 of this Notice for a description of the claims made by Plaintiffs’ in this action. V. PROCEDURE FOR SUBMITTING CLAIMS FOR SETTLEMENT FUNDS 23. Benefits are available only to Class Members who submit a completed, signed claim form. A copy of the claim form will be sent to each Class Member with this Notice. The claim form may also be obtained from Plaintiffs’ attorneys (see below). Completed and signed claim forms must be postmarked or hand-delivered no later than October 9, 2009. CLAIM FORMS POSTMARKED OR DELIVERED IN PERSON AFTER THAT DATE WILL NOT BE CONSIDERED. Claim forms must be sent by mail or delivered in person to Plaintiffs’ counsel: Wartelle, Weaver & Schreiber, 582 Market Street, Suite 1800 San Francisco, California 94104 Telephone: (415) 693-0504 VI. EXAMINATION OF PLEADINGS AND PAPERS 24. IT IS VERY IMPORTANT that you keep any records you may have concerning your residency at the Auburn Hotel. 25. The pleadings and other papers filed in this action are available for inspection at the office of the San Francisco County Superior Court, 400 McAllister Street, San Francisco, CA 94102. Copies of documents produced during discovery proceedings are not on file with the Clerk of the Court, but will be available for inspection by any class member not excluded from this action, and his/her attorney, at the following offices during normal business hours: Wartelle, Weaver & Schreiber Jay Koslofsky 582 Market Street, Suite 1800 582 Market Street, Suite 1800 San Francisco, California 94104 San Francisco, California 94104 Telephone: (415) 693-0504 Telephone: (415) 399-9206 Copies of numerous motions and other pleadings are on file with the Court. VII. ADDITIONAL INFORMATION AND SUBSEQUENT HEARINGS 26. The Class Representative Plaintiffs’ Motion for Approval of the Proposed Settlement will be filed by June 9, 2009. At the hearing on the proposed settlement, set for July 9, 2009 at 9:30 a.m., the Court may schedule such further hearings as the Court may deem necessary without the necessity of giving further notice to the class. 27. If you wish additional information about this Notice or about the settlement, you may contact the Class Representative Plaintiffs’ counsel at the addresses and phone numbers listed above. 28. Benefits are available only to Class Members who timely submit a completed and signed claim form (see information above). IF

YOU ARE A MEMBER OF THE CLASS AND DO NOT COMPLETE, SIGN, AND TIMELY SUBMIT A CLAIM FORM, OR IF HAVE NOT OPTED OUT OF THE CLASS, YOU WILL BE FOREVER BARRED FROM PURSUING ANY INDIVIDUAL CLAIM FOR INJURIES, LOSSES, OR DAMAGES RAISED IN THE MATTER Wilson v Nikita Holdings, LLC, San Francisco Superior Court Case No. CGC-07-466543. (See page 2, paragraph 2 of this Notice for a description of the claims made by Plaintiffs’ in this action.) CLASS ACTION SETTLEMENT CLAIM FORM Wilson v. Nikita Holdings, LLC San Francisco County Superior Court Case No. CGC-07-466543 In order to participate in the settlement of this action, complete this form, enclose a photocopy of your driver’s license or other personal identification, and return the claim form to: Wartelle, Weaver & Schreiber 582 Market Street, Suite 1800 San Francisco, California 94104 Telephone: (415) 693-0504 This form must be postmarked or personally delivered by no later than October 9, 2009. For more information see the Notice of Proposed Class Action Further Settlement and Hearing Thereon, mailed with this claim form, or contact the attorneys set forth above. Please fill in this form and sign the declaration below: Name: _____ Current Phone No. _____ Present residence address: _____ _____ Present mailing address: _____ _____ Social Security No. _____ Date of Birth: _____ Alternate Contact Information (please list a person who can contact you in case we cannot reach you at the address listed above. Alternate Contact Name: _____ Address: _____ _____ Phone: _____ Did you reside at the AUBURN HOTEL, 481 Minna Street, San Francisco, California, for at least thirty (30) consecutive days between August 23, 2003 and March 25, 2009? Yes ___ No ___ If yes, please set forth the number of each room in which you resided AND the approximately dates you resided in that room at the Auburn Hotel between August 23, 2003 and March 25, 2009. Room No. _____ Dates _____ Room No. _____ Dates _____ Room No. _____ Dates _____ Room No. _____ Dates _____ I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct. Date: _____ Signature of Class Member _____ ELECTION TO BE EXCLUDED I, (PRINT NAME) _____, hereby elect to be excluded from the class in Wilson v Nikita Holdings, LLC Case No. 466543 in accordance with the provision of the Notice of Class Action. I understand that, by excluding myself from the class, I will not be eligible to receive benefits of the Proposed Settlement should it be approved by the Court. _____ Date _____ Signature _____ Address _____ Telephone Number **Publication Date (s): April 1, 8, 15 & 22, 2009**

4.8.09

We cannot bear the thought of the series of traffic signals inside the park, near the Spanish El Presidio and the 160- year-old U.S. Army Post.

EDITOR'S NOTES

By Tim Redmond

Tredmond@sfbg.com

Well, most of you got the joke. A few angry phone calls and e-mail came in wondering how we could possibly have endorsed a guy who deports immigrant kids, breaks up families, panders to downtown, and doesn't have time to run the city. And one person wondered how we got his front tooth to sparkle like that (computers), but in general, readers figured out that Gavin Newsom is not our candidate for governor of California or president of the United States. And that rumor about Ross Mirkarimi and the ring-tailed lemur fashion disaster isn't true, either — or at least, he fervently denies it.

I guess everyone needs a laugh these days, because the world was full of great April Fool's jokes. My favorite, I think, was perpetrated by both the *Guardian* of London and *Mountain Xpress*, an alternative weekly in Asheville, N.C. They both announced they were ceasing print and Web publication and becoming "Twitter-only." *Mountain Xpress* dubbed its new venture the "Twaper." The *Guardian* explained that anything worth covering could be covered fine in 140 characters.

And it's some kind of statement on the condition of newspapers today that so many people totally bought it.

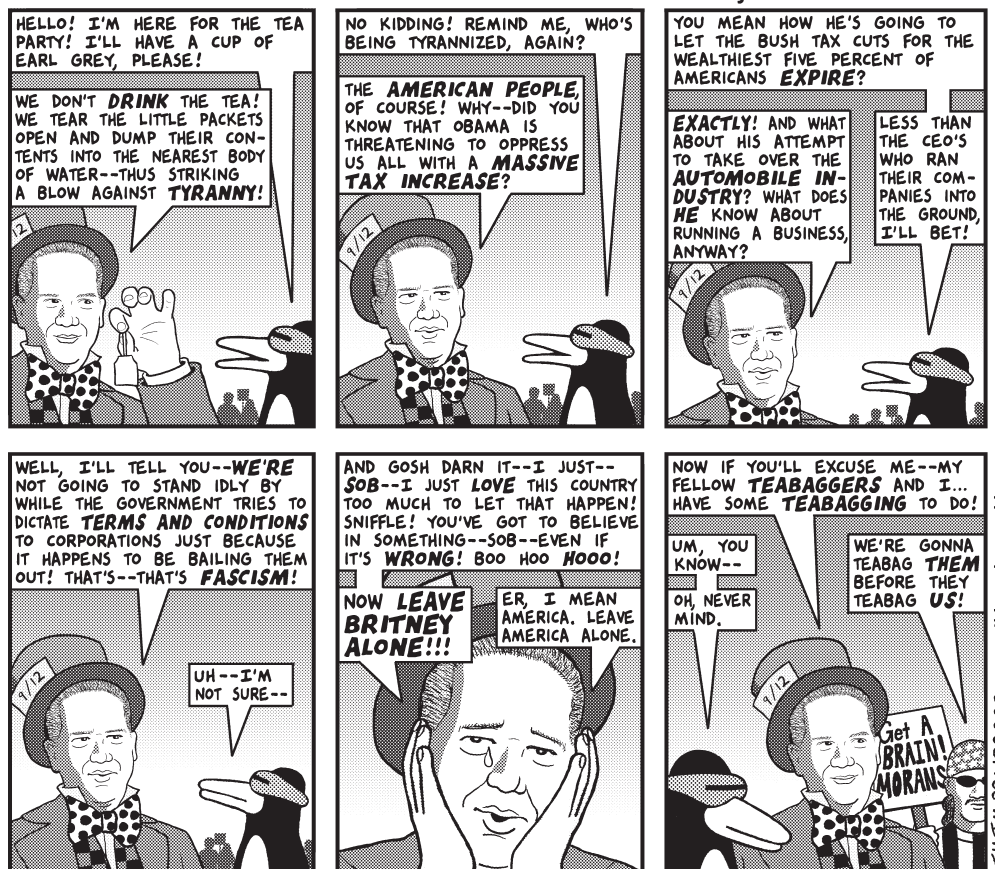
San Francisco transportation officials announced this week that they're going to raise prices of parking meters, increase the hours when the meters are in effect, and possibly end free Sunday parking. That's supposed to generate \$9.5 million in new revenue, which could help stave off some Muni cuts.

I have no problem with this — parking ought to be relatively expensive, and people who drive cars are (generally) better able to afford a fee increase than people who ride the bus. Soon they're going to need meters that take dollar bills, though, because it's getting hard to carry enough quarters in your pocket to pay for an hour's parking.

CONTINUES ON PAGE 6 »

THIS MODERN WORLD

by TOM TOMORROW



What's Newsom got to offer?

EDITORIAL The front-line city employees have stepped up to the plate. Members of Service Employees International Union Local 1021, the largest of the city-worker unions, are discussing to concessions worth close to \$40 million, the equivalent of the raises they were set to get in next year's budget. Other unions will likely follow suit, meaning that as much as 20 percent of the city's budget deficit could come directly out of the pockets of city workers.

That was probably inevitable, and Local 1021 members were willing to give up pay increases to avoid further layoffs. Nevertheless, it makes the point very clear: Labor was willing to come to the table and offer to do its share. Now Newsom needs to do the same thing.

In a press briefing March 31, the mayor gave only the tiniest hints of his budget plans. He said he's calling for 12.5 percent cuts

in all departments, plus another 12.5 percent in contingency cuts. He told reporters that not all departments will face 25 percent cuts, although some probably will. Which programs are getting the deepest cuts? Newsom won't say. "You'll find out when you read my budget," which won't be released for another six weeks, he told the press.

So the city's facing a deficit for fiscal 2009-10 of a staggering \$438 million — and the mayor wants to keep his plans secret. That's not just ridiculous and counterproductive, it's bad faith. The budget's going to be awful, and the only way to keep it from becoming a bloody train wreck is to start discussing all the options now, with all the stakeholders, in public.

The problem of course, is that closing a budget deficit requires two steps that Newsom is loathe to take. First he has to set priorities — to acknowledge that some programs are more important than

others, and tell us where he draws those lines. Then he has to look for ways to raise new revenue, and that means hiking taxes — which won't help his campaign for governor.

By the time Newsom releases his budget, the supervisors and the activists will have only a month or so to hold hearings, examine the fine print, discuss priorities, and make changes. It's a notoriously inefficient way to run the city, and it leaves far too much of the budget power in the hands of the chief executive. The supervisors and the people whose lives will be affected by budget cuts need to be in the loop right now.

And Newsom needs to tell us what he's willing to accept as part of a budget deal, and what he's willing to give up. His office is full of highly paid staffers working on projects designed to help his political ambitions. Is that more important than public health and

CONTINUES ON PAGE 6 »

Reject the Fisher Museum

By Donald S. Green

OPINION The Presidio Trust Board and the National Park Service in December rejected Gap Inc. founder Don Fisher's proposed art museum in the Presidio. They complete their review of his second offer next month. They should reject the second offer as well, and the game will be over.

Fisher and his family should stop trying to convince the Park Service to bend its rules. They should set aside their pride and their own preferences in deference to those of the Park Service and the city of San Francisco. They should announce their decision to move forward with the city to find a location in the city proper.

Most of us in the Presidio's neighborhood communities do not agree with the seven trust board members that developing a cultural theme park in the Presidio is a good idea. It was introduced by the board only in response to the unso- licited proposal by the Fishers in April 2007. These board members, Fisher's former colleagues — who are mostly real estate developers — were appointed by former President Bush. President Obama will have his own appointees on the board by June, in time to make the final decision on the Fisher museum.

We don't want an extravagant \$50 million new gathering place in front of the Fisher museum — something the Fishers have offered to help pay for in exchange for permission to build where they want.

We cannot bear the thought of the series of traffic signals inside the park, near the Spanish El Presidio and the 160-year-old U.S. Army Post. The trust says those traffic signals, along with garages in the Presidio, would be needed to manage the daily visitors added by the Fishers' museum. No national park in America has traffic signals.

CONTINUES ON PAGE 6 »



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LETTERS

WHY NO JROTC ALTERNATIVE?

I am a board member of the Teach Peace Foundation, a 501(c)(3) nonprofit that offers an alternative to JROTC (“The JROTC horror show,” 4/1/09). Our program teaches leadership skills without military training and was developed by a team of qualified professionals from the fields of education, medicine, and business. The program can be reviewed at the Teach Peace Web site, www.teachpeace.com.

We offered our Leaders Program to the San Francisco School District in 2008. We were told by a senior member of the JROTC Task Force that we offered the best program but were not being selected for political reasons. We were then repeatedly informed by JROTC Task Force members that we would have our chance with an after-school program.

While we were never happy with the JROTC Task Force process with its obvious conflict of interests (e.g., two JROTC employees were on the Task Force and were not interested in finding an alternative that would eliminate their jobs), we did console ourselves that we could prove the value of our program by starting with the after-school alternative. To our surprise, in July 2008 the after-school offer was withdrawn with no explanation.

Nancy Patterson
Teach Peace Volunteer

LAUGHING AT DJ DADDY
So uh your article (“Superego,” 4/1/09) made me laugh too much. I wanted to let you know, because I am sure because you used the *faggot* word many people are e-mailing you and telling you what a “homophobe” you are. People in this area (well and in general) take themselves too seriously sometimes and strive to be P.C. to the point where it is annoying. I laughed out loud as I was doing my laundry and reading your article. The twitter comment alone was worth reading the whole article. But anyway “GO BOOBIES” because I too love boobs and am of the faggy variety as well. So good job!

Cole
San Francisco

FOR THE RECORD

Last week’s Picks intro (“Animotion,” 4/1/09) failed to credit Michael Hall, who originated Creative Growth’s video production workshop and produced the current “Changing Channels” exhibition.

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We’d prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.

EDITOR’S NOTES

CONT>>

But let’s not forget what this actually is. It’s a tax — a tax on people who, for whatever reason, park their vehicles for a short time on city streets in commercial areas. That \$9.5 million isn’t just free money, any more than the money Gov. Schwarzenegger thinks California will get by better promoting the lottery is free money. Somebody pays.

And when we start looking at this year’s city budget, we need to look not just at what’s being cut and what revenue might come in, but at who’s paying to balance the more than \$400 million tab.

City workers have already agreed to pay part of it. The biggest city-employee union has agreed to accept cutbacks that will amount to more than \$40 million, and other unions are expected to follow suit. And of course, a few hundred have already been laid off.

People who swim in city pools are paying — the hours have been cut. Sick people are paying — city health services have been reduced. Muni riders are going to pay with longer waits and higher fares.

But so far, I don’t see Mayor Newsom asking the very wealthy to pay. They don’t take buses, they don’t park at meters, they don’t need free public swimming pools or free health care. I don’t see any tax increases hitting any of them.

That’s got to be part of the discussion. Because I’ll pay more to save the city — but I don’t want to feel like a chump. **SFBG**

NEWSOM

CONT>>

after-school recreation programs? What significant tax hikes will the mayor promise to support on the November ballot? Will big businesses, developers, and Pacific Gas and Electric Co. be asked to take on some financial pain the way city workers have? Will Newsom raise money and shift some of his formidable campaign apparatus into saving San Francisco’s public services this fall? Will he present a budget that assumes not just cuts but, say, \$250 million in permanent revenue hikes?

Everyone in San Francisco is going to find something to hate about next year’s budget. Every resident will have to pay more, whether in taxes or Muni fares or use fees, and get less. Most people can live with that — if the costs and cuts are fair, the pain is properly shared, and there’s plenty of time to discuss it openly.

Time’s running out here. Where’s Newsom? **SFBG**

FISHER

CONT>>

Nor do we want the lineup of traffic and signal lights required outside the park, at entrances and on nearby residential streets, that the trust says would be required. The city would, I expect, refuse the federal trust’s request to change city traffic controls to support a museum — one that city officials want to see downtown.

The public will pay another million to respond to the Fishers continued effort. It will end in defeat, if the federal government follows its own review processes — or in a glaring corruption of those processes if it succeeds.

I urge the individual appointed members of the Federal Presidio Trust Corporation and National Park Service officials to reject the Fisher offer next month. Two years and \$2 million is enough of our treasure to spend in responding to the unsolicited proposal.

I urge the public to attend the trust hearing April 16 at 6:30 p.m. at the Presidio Golden Gate Club. Support the Fisher museum outside the park, and oppose it in the park. **SFBG**

Donald S. Green is former executive director of the Yosemite Restoration Trust and vice chair of the Presidio Neighborhood Work Group of the SF Board of Supervisors.

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Wilbur Storey, statement of the aims
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MEMBER

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those Midwestern
cornholers totally beat
us bicoastal fudge-
packers to the altar
punch: so many deli-
cious, delicious plot
twists on the way to
marriage equality.**

--from "lo-wha???" by Marke B.,
posted in the Politics blog

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BLOGS.

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FACTS YOU Need to Know Before Investing

Recently, the FED embarked
on "quantitative easing" by
creating a trillion dollars to
purchase government debt.
This is an attempt to forestall
an economic depression.
However, the actual effect is
the reduction of the primary
interest rate. How does it effect
your investments?

If you have a longterm loan or
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contract, the penalty you will
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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS + CULTURE

Law vs. Justice

Why is the SF City Attorney's Office pursuing precedents that protect bad police behavior?

By Steven T. Jones
steve@sfbg.com

City Attorney Dennis Herrera relishes his reputation as a crusading reformer. For several years, his official Web site prominently displayed the phrase "Activism defines SF City Attorney's Office," linked to a laudatory 2004 *Los Angeles Times* article with that headline.

"Doing what we can do to ensure civil rights for everyone is not something we are going to back away from," was the quote from that piece Herrera chose to highlight on his homepage, referring to his work on marriage equality. The article also praises the City Attorney's Office practice of proactively filing cases to protect public health and the environment and to expand consumer rights.

But more recently the City Attorney's Office also has aggressively pushed cases that create troubling precedents for civil rights and prevent law enforcement officials from being held accountable for false arrests, abusive behavior, mistreatment of detainees, and even allegedly framing innocent people for murder.

Three particular cases, which have been the subject of past stories by the *Guardian*, reveal unacceptable official conduct — yet each was aggressively challenged using the virtually unlimited resources of the City Attorney's Office. In fact, Herrera's team pushed these cases to

the point of potentially establishing troubling precedents that could apply throughout the country.

Attorney Peter Keane, who teaches ethics at Golden Gate University School of Law and used to evaluate police conduct cases as a member of the Police Commission, said city attorneys sometimes find themselves trapped between their dual obligations to promote the public good and vigorously defend their clients. "Therein lies the problem, and it's a problem that can't be easily reconciled," he told us.

"A lawyer's obligation is to give total loyalty to a client within ethical limits," Keane said, noting his respect for Herrera. But in police misconduct cases, Keane said, "it is desirable public policy to have police engage in ethical conduct and not do anything to abuse citizens."

RODEL RODIS VS. SF

Attorney Rodel Rodis is a prominent Filipino activist, newspaper columnist, and until this year was a longtime elected member of the City College of San Francisco Board of Trustees. So it never made much sense that he would knowingly try to pass a counterfeit \$100 bill at his neighborhood Walgreens in 2003 (see "Real money, false arrest," 7/9/08).

Nonetheless, the store clerk was unfamiliar with an older bill Rodis used to pay for a purchase and called police, who immediately placed Rodis in handcuffs. When

police couldn't conclusively determine whether the bill was real, they dragged Rodis out of the store, placed him in a patrol car out front, and took him in for questioning while they tested the bill.

There was no need to arrest him, as subsequent San Francisco Police Department orders clarified. They could simply have taken his name and the bill and allowed him to retrieve it later. After all, mere possession of a counterfeit bill doesn't indicate criminal intent.

The police finally determined that the bill was real and released Rodis from his handcuffs and police custody. Rodis was outraged by his treatment, and sued. He insisted that the case was about the civil rights principle and not the money — indeed, he says he offered to settle with the city for a mere \$15,000.

"I told my lawyer that I didn't want a precedent that would hurt civil liberties," Rodis told the *Guardian*.

To his surprise, however, the City Attorney's Office aggressively appealed rulings in Rodis' favor all the way up to the U.S. Supreme Court, which found that the officers enjoyed immunity and ordered reconsideration by the Ninth Circuit Court of Appeals. Last month the Ninth Circuit ruled in the city's favor, thus expanding protections for police officers.

Rodis can now name cases from around the country, all with egre-

STOP THE STEALTH POTRERO POWER PLANT DEAL! [p.12]

Iraqi oil? In the bay?
Outrage builds over Chevron tanker arriving in Richmond [p.13]

Who's the hottest?
Nominate someone — or yourself — for our upcoming Sex Issue contest [p.40]

Short story
Too Short's return, the graying of punk, and Beefheart. In Noise [p.47]

THE SAN FRANCISCO BAY

Sept. 3-9, 2003 • Vol. 37, No. 49 • FREE

GUARDIAN

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Tennison in a photo taken in the visitors room at Mule Creek State Prison.

INNOCENT!

Thirteen years after the S.F. cops and D.A.'s Office framed him for murder, John J. Tennison is finally free. So, unfortunately, are the people who framed him [p.18]

The Sept. 3, 2003 *Guardian* celebrated John J. Tennison being released from prison after 13 years because of prosecutorial misconduct although he has yet to find justice because of resistance by San Francisco officials.

gious police misconduct, that cite his case as support. "Even with that kind of abuse, people can no longer sue because of my case," Rodis said.

Herrera disputes the precedent-setting nature of the case, saying the facts of each case are different. "We're defending them in accordance with the state of the law as it stands today," Herrera said, arguing that officers in the Rodis case acted reasonably, even if they got it wrong. "We look at each case on its facts

and its merits."

Herrera said he agrees with Keane that it's often a difficult balancing act to promote policies that protect San Francisco citizens from abuse while defending city officials accused of that abuse. But ultimately, he said, "I have the ethical obligation to defend the interests of the City and County of San Francisco."

While it may be easy to criticize those who bring lawsuits seeking CONTINUES ON PAGE 10 >>

Energy 92.7 and AT&T are Honoring
The People Of The Bay Who Raise The Bar In The Community.

Landa Lakes — the drag persona of Miko Thomas is a tireless advocate and spokesperson for San Francisco's Native American Community. As the reigning Grand Dutchess of SF's Ducal Council, Landa works to give attention and funding to the Native American Aids Project, Bay Area American Indian Two-Spirits (a group for LGBT Native Americans), lyric and so many more!

Through activism in such organizations Landa makes sure that Native Americans are represented in a fun, fabulous and extremely visible way. "Landa Lakes" (Miko Thomas) is this week's AT&T Spotlight Community Hero and that's why AT&T is donating \$500 to the non profit of Landa's choice.

AT&T supports community based programs and organizations that address educational, cultural, and social issues affecting the quality of life in our communities. Energy 92.7 and AT&T...helping to raise the bar in our community.



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"It raises the broader question of what is the city attorney's mandate?"

Is it fiscal limitation regardless of the truth?"

attorney Ethan Balogh

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GONZALO SÁNCHEZ DE LOZADA 13

ALERTS

By Joe Sciarrillo
alerts@sfbg.com

WEDNESDAY, APRIL 8

Caravan 4 Justice 2
The Mission District's La Raza Centro Legal invites you to join Bay Area Latino and African American organizations in Sacramento. They will be converging as a sign of solidarity, then meeting with legislators to address immigration, police accountability, and displacement issues.
11a.m.-12:30p.m., free
State Capitol Building, Sacramento
Contact renee@lrci.org or cdavis@lrci.org.

Stop Africom
As the U.S. military escalates operations in Afghanistan and Pakistan, activists worry that Africa could be next. Daniel Volman, who directs the African Security Research Project, and Amina Mama, Nigerian distinguished professor of ethnic studies at Mills College, address what they call Africa Command or Africom, identifying what's at stake and how we can stop it.
6:30-8p.m., free
La Pena Cultural Center
3105 Shattuck, Berk.
www.lapena.org

THURSDAY, APRIL 9

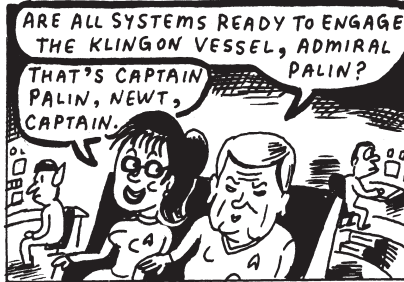
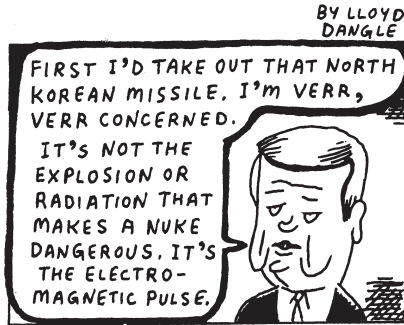
FMLN comes to power
El Salvador elected a new president last month, Mauricio Funes, whose FMLN (Farabundo Martí National Liberation Front) party has now gone from an armed rebel group fighting a U.S.-backed government to the heart of power. Roberto Lovato, a Mission District native and journalist covering Latin America, discusses the implications and possibilities of this historic election.
7-9 p.m., free
Dolores Street Community Services
938 Valencia, SF
699-0270
equezada@comcast.net

SOMA public art advisory meeting
The SF Arts Commission's public art program for the SOMA West Improvement Project is accepting applications until noon today to serve on the artist-selection panel. The community is invited to help choose two panelists and discuss projects.

TROUBLETOWN



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* TO CARTOONISTS AND HARDCORE TREKKIES

MONDAY, APRIL 13

Peace Process After Gaza
The recent fighting in Gaza landed another blow to the peace process: More than 1,300 Palestinians and a dozen Israelis died and millions still live in fear. In the first lecture of a five-part series, Beshara Doumani, author and associate professor at UC Berkeley, explores these events and current political developments.
7-9p.m. \$10-\$20, no one turned away for lack of funds
American Conservatory Theater
415 Geary, SF
www.bayarea.jvp.org

TUESDAY, APRIL 14

Amy Goodman, Standing Up to the Madness: Ordinary Heroes in Extraordinary Times

The host of *Democracy Now!* teams up with her brother, investigative journalist David Goodman, to discuss their new book on how grassroots activists challenge the government and take politics into their own hands.
12p.m.-2p.m., \$20-\$100
LGBT Community Center
1800 Market Street, SF
www.accesssf.org/production/amy_goodman.php 2

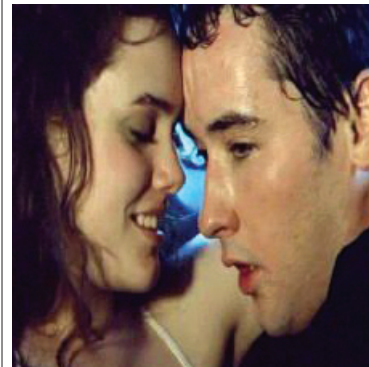
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SEX SF

Accidental porn, dirty words on the bus, this week's hot sex events



NOISE

Kutiman, Habib Koite and Bemada, Bridez, Nine Inch Nails and Jane's Addiction, more Super Ego nightlife and Sonic Reducer live shows



PIXEL VISION

Look of the Day, praising bacon, *Alien Trespass* interview, Sonoma Film Fest coverage, DIY Miranda Caroligne



POLITICS

The Iowa gay-marriage head trip, the big box in Bayshore, Fiona Ma's "renegades," Clean Power SF updates

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Attorney's Office CONT. >>

public funds, Rodis says it is these very cases that set the limits on police behavior and accountability. As he observed, “The difference between police in a democracy and a dictatorship is not the potential for abuse, but the liability for abuse.”

MARY BULL VS. SF

In the run-up to the U.S. invasion of Iraq in 2003, there were months of antiwar protests resulting in thousands of arrests in San Francisco. Activist Mary Bull was arrested in November 2002. Bull said she was forcibly and illegally strip-searched and left naked in a cold cell for 14 hours.

San Francisco's policy at the time — which called for strip-searching almost all inmates — was already a shaky legal ground. Years earlier Bull had won a sizable settlement against Sacramento County because she and other activists were strip-searched after being arrested for protesting a logging plan, a legal outcome that led most California counties to change their strip-search policies.

So Bull filed a lawsuit against San Francisco in 2003. The *San Francisco Chronicle* ran front page story in September 2003 highlighting Bull's ordeal and another case of a woman arrested on minor charges being strip-searched, prompting all the major mayoral candidates at the time, including Gavin Newsom, to call for reform. Sheriff Michael Hennessey later modified jail policies on strip searches, conforming it to existing case law.

But the City Attorney's Office has continued to fight Bull's case, appealing two rulings in favor of Bull, pushing the case to the full Ninth Circuit Court of Appeals (from which a ruling is expected soon) and threatening to appeal an unfavorable ruling all the way to the U.S. Supreme Court.

“It's pretty outrageous and humiliating to strip-search someone brought to jail on minor charges,” Bull's attorney Mark Merin told the *Guardian*. “If they win, they establish a bad precedent.”

Herrera said the case is about inmate safety and that his office must follow case law and pursue reasonable settlements (neither side would say how much money Bull is seeking). “We do it well and we do it with a sense of justice at its core,” Herrera said.

Yet Merin said the city's actions fly in the face of established law: “In the Bull case, he's trying to get 25 years of precedent reversed.”

Merlin noted that “The problem is not with the city, it's with the U.S. Supreme Court.” In other words, by pushing cases to a right-leaning court, the city could be driving legal precedents that directly contradict its own stated policies.

“It would be nice if this city was in a different league, but they look at it like any defense firm: take it to the mat, yield no quarter” he added.

JOHN TENNISON VS. SF

For the *Guardian*, and for all the attorneys involved, this was a once-in-a-lifetime case. In 1990, Hunters Point residents John J. Tennison



Antoine Goff is seeking compensation in a case that claims he and John Tennison were framed by San Francisco police inspectors for a murder they didn't commit.

and Antoine Goff were convicted of the 1989 gang-related murder of Roderick Shannon and later given sentences of 25 years to life.

Jeff Adachi, Tennison's attorney and now the city's elected public defender, was shocked by a verdict that was based almost solely on the constantly mutating testimony of two young girls, ages 12 and 14, who were joyriding in a stolen car, so he continued to gather evidence.

Eventually Adachi discovered that police inspectors Earl Sanders and Napoleon Hendrix and prosecutor George Butterworth had withheld key exculpatory evidence in the case, including damaging polygraph tests on the key witnesses, other eyewitness testimony fingering a man named Lovinsky Ricard, and even a taped confession in which Ricard admitted to the murder.

After writer A.C. Thompson and the *Guardian* published a cover story on the case (see “The Hardest Time,” 1/17/01), it was picked up pro bono by attorneys Ethan Balogh and Elliot Peters of the high-powered firm Kecker & Van Nest LLP, who unearthed even more evidence that the men had been framed, including a sworn statement by one of the two key prosecution witnesses recanting her testimony and saying city officials had coached her to lie.

In 2003, federal Judge Claudia Wilken agreed to hear Tennison's case and ruled that the prosecution team had illegally buried five different pieces of exculpatory evidence, any one of which “could have caused the result of Tennison's new trial motion and of his trial to have been different.”

She ordered Tennison immediately freed after 13 years in prison. The district attorney at the time, Terrence Hallinan, not only agreed and decided not to retry Tennison, he

proactively sought the release of Goff, who was freed a few weeks later.

“The only case you can make is that this was an intentional suppression of evidence that led to the conviction of any innocent man,” Adachi told the *Guardian* in 2003 (see “Innocent!” 9/3/03). In the article, Hallinan said “I don't just believe this was an improper conviction; I believe Tennison is an innocent man.”

But the pair has had a harder time winning compensation for their lost years. State judges denied their request, relying on the initial jury verdict, so they sued San Francisco in 2003, alleging that the prosecution team intentionally deprived them of their basic rights.

“What happened to these guys was a horrible miscarriage of justice,” Balogh said.

The City Attorney's Office has aggressively fought the case, arguing that the prosecution team enjoys blanket immunity. The courts haven't agreed with that contention at any level, although the city spent the last two years taking it all the way to the Ninth Circuit, which largely exonerated Butterworth. The case is now set for a full trial in federal district court in September.

“They are unwilling to admit they made a mistake,” Elliot said. “They are doing everything not to face up to their responsibility to these two guys.”

The lawyers said both Herrera and District Attorney Kamala Harris had an obligation to look into what happened in these cases, to punish official wrongdoing, and to try to bring the actual murderer to justice. Instead the case is still open, and the man who confessed has never been seriously pursued.

Harris spokesperson Erica Derryck said the Ninth Circuit and an internal investiga-

tion cleared Butterworth “of any wrongdoing,” although she didn't address *Guardian* questions about what Harris has done to close the case or address its shortcomings.

In fact, the lawyers say they're surprised that the city is so aggressively pushing a case that could ultimately go very badly for the city, particularly given the mounting lawyers' fees.

“When we filed the case, we never thought we'd be here today,” Balogh said. “They had a bad hand and instead of folding it and trying to pursue justice in this case, they doubled down.”

Herrera doesn't see it that way, instead making a lawyerly argument about what the prosecution team knew and when. “Our belief is there is no evidence that Sanders and Hendrix had information early on that they suppressed,” Herrera said. “Based on the facts, I don't think they, Hendrix and Sanders, violated the law. But that's a totally different issue than whether they were innocent.... It's not our role to retry the innocence or guilt of Tennison and Goff.”

Herrera said he's limited by the specific facts of this case and the relevant laws. “If the Board of Supervisors wants to do a grant of public funds [to Tennison and Goff], someone can legislate that. But that's not my job,” Herrera said.

As far as settling the case in the interests of justice or avoiding a precedent that protects police even when they frame someone for murder, he also said it isn't that simple. Keane also agreed it wouldn't be ethical to settle a case to avoid bad precedents.

“I'm always willing to talk settlement,” Herrera said. “This is not an office that makes rash decisions about the cases it chooses to try or settle.”

Deputy City Attorney Scott Wiener is the point person on most police misconduct cases, including the Rodis and Tennison cases, as well as another current case in which Officer Sean Frost hit a subdued suspect, Chen Ming, in the face with his baton, breaking his jaw and knocking out 10 teeth.

Wiener, who is running for the District 8 seat on the Board of Supervisors and is expected to get backing from the San Francisco Police Officers Association, recently told the *Chronicle* that Frost “did not do anything wrong.” Contacted by the *Guardian*, Wiener stood by that statement and his record on police cases, but said, “I consider myself to be fair-minded.” He also denied having a strong pro-police bias.

Yet those involved with these cases say they go far beyond the zeal of one deputy or the need to safeguard the public treasury. They say that a city like San Francisco needs to put its resources into the service of its values.

“It raises the broader question of what is the city attorney's mandate? Is it fiscal limitation regardless of the truth?” Balogh said. “Dennis Herrera has had a very aggressive policy in defending police officers.”

Herrera says he is proud of his record as the city attorney, and before that, as president of the Police Commission. “I believe in police accountability and have made that a big part of what I've done throughout my career.” **SFBG**

Pay to play?

Fiona Ma claims her mobile home bill is about helping poor people, not the campaign contribution she received

By **Tim Redmond**
tredmond@sfbg.com

Fiona Ma, the California Assembly Member from the west side of San Francisco, has introduced a bill that would limit rent controls on trailer parks — something of a stretch for a district that has no mobile homes and for a politician who has never shown any past interest in the issue.

But several months before she introduced the bill, Ma received \$6,200 in campaign contributions from one of the leading mobile home landlord groups.

Assembly Bill 481, introduced Feb. 24, would make it easier for the owners of mobile home parks to raise rents on units that are either sublet or not occupied year-round. It's one of two major bills the park owners are pushing this year. The other, AB 761, by Assembly Member Charles Calderon (D-Montebello), would eliminate vacancy control in parks and allow rents to rise every time a space becomes empty.

Rent control in California mobile home parks is unusual. Trailer residents typically own their units but must pay rent to the park owner for the land beneath them. So mobile home owners — many of them seniors and low-income people — are actually tenants.

Under current law, local rent control ordinances apply to those trailer parks, keeping the cost of living there relatively low. However, the law allows park owners to raise the rent on trailers that function as vacation homes — that are not a principal residence for the owner and aren't rented to somebody else.

Ma's bill would make it easier to define a mobile home as a second residence and would eliminate the provision that protects sublets.

Advocates for mobile home residents have vowed to fight the bill. "In mobile home parks, the park owners have hugely disparate power over residents, most of whom are low income and over 60," David Grabill, an affordable housing advocate and attorney for the Coalition of Mobile Homeowners-California, told us. "Park owners also look for any hook or crook way to get a space out from under rent control or squeeze more rent out of the residents. Residents

can't move their homes, can't afford to move themselves, and can't afford lawyers to protect their rights.

"This bill would give park owners a whole new way to threaten and intimidate residents."

Ma insists that her only goal is to promote affordable housing. She told us that mobile homes in Malibu sell for millions of dollars, and that some are used entirely as second residences for wealthy people. "Rent control is supposed to be for low-income people," she said, arguing that if rich mobile homeowners lost their rent control protection, those units would be available for less wealthy people.

As for sublet homes, she said: "If the owners don't need to live there, then they can afford to live somewhere else — and they don't need rent control protection."

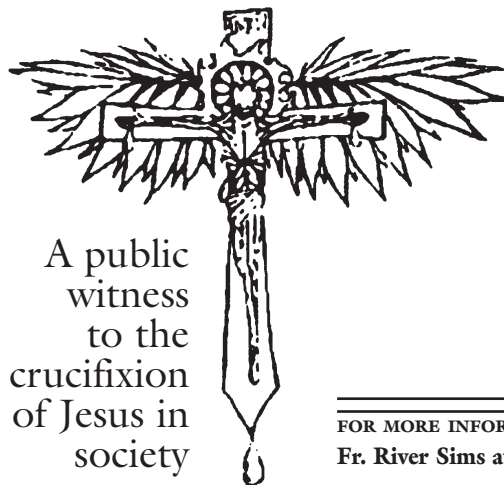
Ma at first said she took up the bill because she was on the Assembly Housing Committee and was looking for measures that would promote low-income housing. Calvin Welch, a San Francisco activist who has been working on affordable housing issues for decades, finds that a bit odd.

When Ma was a San Francisco supervisor, Welch told us, "she was missing in action on every significant affordable housing measure. Much of the time, she was on the other side."

When we pressed her, Ma acknowledged that the Western Manufactured Housing Committee, which represents park owners, spoke to her about the bill. The group's Web site goes further, claiming that WMHC sponsored the Ma bill. And campaign finance records show that the WMHC political action committee gave Ma \$4,200 on Oct. 27, 2008 and another \$2,000 the next day.

Tim Sheahan, president of the Golden Gate Manufactured Home Owners League, which represents mobile home park tenants, told us Ma's comments about million dollar homes are off the mark. "Sure, there are a few sensational anomalies. But that is no reflection on how most mobile homeowners live," he said.

And even if wealthier residents are forced to sell their homes, he noted, "the new residents will have to pay much higher rent. So there's no way this adds to affordable housing." **SFBG**



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Mayor Gavin Newsom gathered journalists to discuss the city budget, but didn't have much to say about where he'll cut or whether he's seeking new revenue measures.

PHOTO BY LUKE THOMAS/FOG CITY JOURNAL

The budget mysteries

Newsom promises deep cuts — but where?

By Sarah Phelan
sarah@sfbg.com

San Francisco's top budget advisors are predicting that dollars from President Obama's stimulus package will help reinvigorate the economy over the next three years. But they also warn that the recovery will be slow, and that deficits will be part of political life for some time to come.

The findings are contained in a three-year budget projection report jointly compiled by the Mayor's Office, the Controller's Office, and the Budget Analyst's Office and released to the news media at a hastily announced March 31 roundtable.

During the roundtable, Mayor Gavin Newsom announced that the city faces a "staggering" \$438 million budget shortfall in fiscal year 2009-10 — a deficit, financial experts warn, that could balloon to \$750 million by fiscal year 2011-12 if cuts and wage concessions aren't made and structural reform and revenue creating measures aren't undertaken.

Those future numbers are scary — and a bit apocryphal. Nobody seriously thinks the city will simply ignore this year's problems and put them off until next year, which means future deficits should be smaller.

But the decisions that will have to be made to keep the red ink under control have been the subject of intense speculation since December, when Newsom announced that the city was facing a deficit equal to cutting every other dollar in the city's discretionary general fund.

REFORMS? WHAT REFORMS?

In January newly elected Board of Supervisors President David Chiu sought to address the anxiety crashing over the city's business and labor leaders by inviting stakeholders, including Newsom, to budget meetings at City Hall. But Newsom only agreed to get involved once the youthful board president's other bright idea — a special election that combined cuts, revenue

generating measures, and structural reforms to save as many jobs, programs, and services — was off the table.

And with only two months to go until he submits his 2009-10 budget proposal, Newsom still has not clarified what budgetary reforms he will support this fall, even as the labor unions are being asked to give back \$90 million in promised benefits, and the Board of Supervisors gets ready to prepare an annual appropriations ordinance by the end of July.

Newsom did announce last week that he will be asking some, but not all, departments for 25 percent cuts in the coming fiscal year. Human Services Director Micki Callahan confirmed that 730 pink slips have been sent out since July 2008.

Yet the actual cuts remain a mystery. "I will not be accepting 25 percent cuts from some departments, but from others, I will," Newsom said. "I don't believe in across-the-board cuts."

Asked which departments he would accept 25 percent cuts from, Newsom told reporters: "You'll find out when you read my budget."

Within days of Newsom's statement came news of a deal between the Mayor's Office and Service Employees International Union Local 1021, the largest city-workers union.

"The goal of this tentative agreement is to protect vital services for San Franciscans, minimize layoffs to employees, preserve the integrity of the collective bargaining agreement, and assist the city with its economic recovery," read a joint public statement.

As of press time, SEIU's 1021's Robert Haaland told the *Guardian* that the two sides are still in negotiations, but confirmed that the union is discussing giving up about \$40 million over 16 months, including furloughs and other benefits.

"At the end of the day, our members recognize that they need to share the pain," Haaland said. "The idea is to save jobs and programs."

These givebacks from SEIU are part of the

\$90 million in concessions the city hopes to get from unions, including those that represent police, firefighters and nurses.

THE PERILS OF TWO-YEAR BUDGETING

As it becomes clear that givebacks and cuts won't be enough to solve the city's fiscal crisis, there is talk that the mayor wants to switch to a two-year budget process. Critics say that could represent a massive transfer of power to the Mayor's Office, unless the Board of Supervisors also gets the power to approve the mayor's midyear cuts.

"As it is right now, we have power through the Board of Supervisors for one month of the year," said one community organizer, who asked to remain anonymous. "The rest of the time Newsom moves his own agenda through his midyear cuts."

A summary of a March 16 Controller's Office "budget improvement project" recommends that "the board's add-back process should require that program restorations and enhancements be reviewed and analyzed by department staff and the board's budget analyst;" that the "mayor and board should outreach to the general public regarding budget priorities;" and that the "city should adopt a two year budget process consistent with the city's financial plan."

Sup. Chris Daly said he thinks this year's grim three-year budget projections make a strong argument against a two-year budget process. "Projections are never right," said Daly, who used to chair the powerful budget committee. "Two years ago we weren't projecting how bad it was going to be. We can't do budgets for years out past the current fiscal year. It just doesn't work."

Sup. David Campos, who sits on the current budget committee, said he wants to see the increased Federal Medical Assistance Percentage (FMAP) funding being provided to the city's public health and human services departments used to restore proposed cuts, jobs, and services.

Much of the federal money will be earmarked for non-General Fund infrastructure projects at the Municipal Transportation Agency, Housing Authority, airport, and San Francisco Public Utilities Commission.

"We're saying that if FMAP is coming in so that revenue cuts are not made in the public health area, then why not use these monies to fill gaps, replace cuts, restore funds, preserve programs?" Campos asked.

Campos also wants the mayor and the board to sit down and talk about the November ballot. "I don't think the budget hole is going to be closed on backs of labor alone," Campos told us. "We're focused on cuts, elimination of programs, layoffs ... But why aren't we talking about what revenue measures we are putting on the November ballot?"

Chiu said he thinks Newsom is committed to some form of tax-based revenue measure. "Just as we can't solve our budget deficit by taxing our way out of it, so we can't solve it by cutting our way out of it either," Chiu said. "None of our tax or revenue-generating options would come close to filling 25 percent of that gap."

Noting that business is "more open to taxes that share the burden of who pays," Chiu observed that "it's important to balance the cuts so it's not just social services and the health department taking the burden." **SFBG**



Stanley Greenberg's list of "extraordinary leaders" (from left): Tony Blair, Bill Clinton, Nelson Mandela, Ehud Barak, and former Bolivian President Gonzalo "Goni" Sánchez de Lozada.

PHOTOS FROM THE COVER OF *DISPATCHES FROM THE WAR ROOM*

Shielding Goni

Why are top Democrats protecting Bolivia's former president from facing trial for the massacres he ordered?

By Nick Buxton
news@sfbg.com

Top Democratic Party pollster Stanley Greenberg rolled into San Francisco last month to promote his latest book, *Dispatches from the War Room — In the trenches with five extraordinary leaders* (2009, St. Martin's Press). The slight, bespectacled man spoke at the Commonwealth Club, sharing what he hoped were "honest and frank" accounts of working with leaders such as Nelson Mandela and Bill Clinton.

While he happily pontificated on the lessons these experiences held for President Barack Obama, he was a bit more defensive on why he had proudly featured in the book Gonzalo "Goni" Sánchez de Lozada, former president of Bolivia who is currently wanted for his role in a massacre of 67 people in October 2003.

Greenberg was drafted in 2002 to help Goni, a wealthy University of Chicago-educated businessman, get elected president during a time of social upheaval created largely by U.S.-backed neoliberal economic policies. Branding Goni as the only man who could "resolve the crisis," Greenberg and other U.S. political consultants helped their client scrape an electoral victory with just 23 percent of the popular vote.

The deaths took place less than a year later when Goni announced deeply unpopular plans to privatize the country's natural gas reserves and give foreign corporations more control over Bolivia's resources. Road blockades erected by protesters in the poorest outlying neighborhoods of the high altitude city of La Paz effectively cut off supplies. Goni signed a decree that instructed the army to clear the roads and promised "indemnification for any damage to property and persons which might occur." That effective carte blanche resulted in the army shooting live ammunition indiscriminately at men, women, and children.

Military repression brought to a head one of the country's bloodiest years, in which more than 150 people died in social protests. Rising popular anger led Goni to flee the country to exile in the United States. He has since lived comfortably in Chevy Chase, Md., protected by Republicans and Democrats alike.

Greenberg admits in the book that the violence caused him "to take stock," yet he ends up saying he is now "more certain of my course and his [Goni's]." He concludes: "I am proud of what we did to help Goni become President." From the podium at the Commonwealth Club, he blamed the atrocities on the supposed "parallel violence" by the protestors.

It seems a surprising conclusion for a man who is supposedly in touch with the electorate. Goni is universally reviled in Bolivia as a corrupt and arrogant politician who devalued Bolivian lives. Even Goni's Vice President Carlos Mesa denounced him and swore that he would never use violence to enforce policies. Two-thirds of Bolivia's Congress — including many who had formed part of Goni's coalition — approved a trial seeking responsibility for the massacres. Disgust at Goni's "free market" (or neoliberal) economic and social policies, which increased poverty and inequality, was partly behind the landslide 2005 electoral victory of one of the leaders of the protest movements, Evo Morales.

Yet sadly, Greenberg's positive spin of Goni seems to be a view that is widely shared with the Democratic Party. At a Washington launch event for Greenberg's book, Speaker of the House Nancy Pelosi also appeared to hold Goni in high esteem, warmly welcoming him to the event and calling him a "very special man." Goni's former defense lawyer, Gregory Craig, is now Obama's White House counsel. The Democrats' historic loyalty to one of their favored pro-American friends seems to outweigh their commitment to human rights and fair legal process.

Rogelio Mayta, the resolute lawyer representing the families whose loved ones were killed in October 2003, tries to give Pelosi the benefit of the doubt. "We want to believe in the good faith of ... Pelosi and believe that these praises are due to misinformation rather than a concrete line of action and thinking by the U.S. government," he said.

Yet the anger of Eloy Rojas, who lost his eight-year-old daughter when troops entered his village and started shooting indiscriminately, is harder to hide. "Every effort that allies of Sánchez de Lozada make to present the ex-president as a victim and an honest man is for us an offense. It is an offense against the pain and suffering that his terrible actions had for our lives. His determination to defend his and other people's economic interests meant that he stopped valuing peoples' lives ... That is why we continue to seek justice."

In March, Bolivian families who lost loved ones marked a significant milestone in their struggle to end the legacy of impunity for political elites like Goni. After five years of navigating political games and legal loopholes, a date was set for the trial of responsibility for Goni and seven of his ministers. Yet the main defendant, Goni, will be missing because the U.S. government has ignored requests for extradition for several years.

Many in the U.S. and worldwide continue to hope that Obama's inauguration will mark a new chapter in relations worldwide, especially in Latin America, where there has been a new wave of resistance against U.S. attempts to impose its economic interests. Obama has made some important first steps in ordering closure of the Guantánamo Bay detention facility and reinvigorating the use of diplomacy in regions such as the Middle East. But if he really wants to start a new chapter of international relations rooted in human rights, he doesn't need to travel abroad. He just needs to respond to Bolivia's lawful request for extradition and send home the man who lives just seven miles from the White House. **SFBG**

Nick Buxton is a British journalist who was based in Bolivia for many years before moving to San Francisco last year. His blog, Open Veins, is at www.nickbuxton.info.

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APRIL 8-14, 2009 GUI

By Johnny Ray Huston
johnny@sfbg.com

Gui Boratto's *Chromophobia* (Kompakt, 2007) was the sound of minimal techno going pop, its array of sonic colors gorgeous enough to cure the titular malady. With the new *Take My Breath Away* (Kompakt), Boratto ventures further into pop's immediacy and epic aspects. Though it isn't getting the critical hosannas *Chromophobia* did, I love more than enough of it, especially the portentously named "Opus 217" and his latest collaboration with wife Luciana Villanova, "No Turning Back." The Brazilian Boratto has SF ties, and any visit by him is a party to remember.

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EVENT/STYLE

"Styling the Modern Man"
Searching for style that knocks your socks off, mister? Slip over to the W Hotel and scope out runway fashions from SF designers like Artificial Flavor, whose sleek underwear and nifty mesh cardigans are contemporary casual at its urban, edgy best. The organizers say the first part of "Styling the Modern Man" (a two-day event that includes an evening benefit fundraiser) is scheduled during the afternoon because they want people to play hooky from work and come hang out in their lair. Tech toys to play with, complementary massages, wine to drink, and even a free haircut? I'm in. And I won't even forge a doctor's note. **(Laura Peach)**

11 a.m. - 5 p.m., free (evening benefit: 7-11 p.m., \$75)
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101 Third St., SF
(415) 777-5300
www.stylingthemodernman.com



FRIDAY APRIL 10

MUSIC

Horn of Dagoth, Negative Plane

Black metal barnburners Horn of Dagoth and Negative Plane aren't messing around when it comes to their craft. These guitar sorcerers can lock into a furious groove like few others. Horn of Dagoth's aggro odysseys flood the ear canal like a category five, country-swallowing hurricane, while NYC's Negative Plane, who prefer Sodom and Gomorrah to Adam and Eve, use the void to fly on Satan's wings. It truly boggles the mind, but somehow these ozone layer-melting sages of rage and ruin don't leave trails of razed venues in their wake. **(L.C. Mason)**

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Thee Parkside
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VISUAL ART

"Rie Kawakami: Living Cube"

Let's phrase it simply: This installation by Rie Kawakami looks terrific, and the idea behind it is just as compelling. Kawakami has designed a grid sculpture that changes as visitors pass through the gallery. Living Cube explores the wabi-sabi aesthetic of transience and imperfection, and Kawakami notes an interest in multifaceted definitions of matter and will. The feat on her part is that she brings ephemeral ideas to life. A dozen years ago, Cornelius's partner in sound Takako Minekawa ruminated musically about a Roomic Cube (What Are Records, 1996). Now it's Kawakami's turn to conceptually get cubic. **(Huston)**

Reception 6-9 p.m. (show continues through May 2), free
The LAB
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MUSIC

Valerie Troutt

This age of *American Idol* and Disney-approved singers has



no room for a big, brassy woman who takes no shit and can really belt one out. From Big Mama Thornton to Etta James all the way to Patti Labelle, every generation has had one but ours. It's like when Chuck D asked all those years ago, "Who stole the soul?" Thank goddess for Valerie Truitt and the Fear Of a Fat Planet Crew. Mentored by jazz vocalist Dianne Reeves, Truitt approaches R&B standards, house grooves, and her original socially conscious jazz and soul compositions with the verve of the missing masters. **(D. Scot Miller)**

8 p.m. (doors 7:30 p.m.), \$12-\$15
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SATURDAY
APRIL 11

EVENT

Cherry Blossom Festival
What's prettier than cherry blossoms in Peace Plaza? Answer: ethnic paraders in

full regalia. The Northern California Cherry Blossom Festival takes place in Japantown, as it has since 1967. A celebration of SF's Japanese community, the event touts a slew of kimono-clad dance groups, marching bands, taiko drum troupes, and Boy Scouts, as well as a retinue of city politicians waving atop floats and open-air cars. Get ready for a large costumed contingent trussed up to look like their favorite anime characters. But possibly the most exciting contingent is Taru Mikoshi, a barrel shrine float attended to by more than 100 barely-clad men. Oh my. **(Danica Li)**

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VISUAL ART

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You could say drawing is underrated, but even in the "Wow me!" museum-as-

megamall climate of recent years, the form not only endures, it thrives. The current cliché is that drawing suits an economic downturn, but let's face it: drawing has an intrinsic power that all sorts of technology lacks. When it debuted in 2006, "Draw" was the largest contemporary drawing exhibition to emerge from NYC. It's taken it a while to get to SF, but thanks to Shooting Gallery, it's here now. Where else are you going to find art by HR Giger, Clive Barker, Gibby Haynes, Neck Face, Ed Templeton, Mark Gonzales, KAWS, and Chris Johanson under one roof? Keep that Barry McGee locked to the wall, Shooting Gallery. **(Huston)**

7-11 p.m. (show continues through May 7), free
The Shooting Gallery
839 Larkin, SF
(415) 931-5943
www.shootinggallerysf.com

They prefer Sodom and Gomorrah to Adam and Eve
and use the void to fly on Satan's wings.

SUNDAY
APRIL 12

EVENT

BYOBW: Bring Your Own Big Wheel Race

Banning rubber wheels from busy, bustling streets sounds like a recipe for conflagrations and confrontations. The ninth Bring Your Own Big Wheel race plans to do just that — to the delight of grownup men and women all over the city. The event gathers mobs of participants for a day of careening down slopes and navigating hairpin turns on the cheapest rides this side of Muni: Marx Big Wheels and other brightly colored plastic vehicles are the only ones deemed acceptable. The event used to be staged on picturesque, steeply-graded Lombard Street, but it has since moved to only slightly less zig-zag-y terrain on Potrero Hill. **(Li)**

4 p.m., free
Vermont and 20th St., S.F.
www.jonbrumit.com/byobw

MONDAY
APRIL 13

MUSIC

Wavves

A pandemonium of rough, ear-whipping clamor-pop, the one-man music machine Wavves has more buzz around him than a Brangelina wedding. In fact, mad scientist Nathan Williams, 22, has been getting music bloggers and indie clairvoyants' panties in such a twist that *The New York Times* sent an envoy to eyeball the commotion at a recent show. The hype is fueled by Wavves' perfect alchemy of sun-drenched angst, gratuitously playful drum-and-vocal battles, and whimsical speaker-frying noisescapes. Wavves is the sound of a young mind going wild with ideas — and quite frankly, it's too riveting to not turn all the way up. **(Mason)**

CONTINUES ON PAGE 16 »

(1) Gui Boratto at the controls (see "Gui"); (2) images from Chiara Clemente's *Our City Dreams* (see Thurs/9); (3) the one and only Ms. Martha Reeves (see Tues/14); (4) Wavves logo (see Mon/13); (5) Cherry Blossom Festival grand marshal George Takei (see Sat/11); (6) a Marx Big Wheel (see Sun/12); (7) *Chrome Claw* by Nate Boyce (see Thurs/9); (8) visitors within Rie Kawakami's *Living Cube* (see Fri/10); (9) fashions from "Styling the Modern Man" event (see Thurs/9); (10) Junior Brown and his "guit-steel" (see Mon/13)

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Micah Ballard (see Mon/13)

**PICKS** CONT>>

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Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

LIT

**Micah Ballard, Andrew Joron and
David Meltzer**

Micah Ballard has boss words. This may be why the Louisiana-born SF resident chose to be a poet rather than, say, a butcher. The titles of *Death Race V.S.O.P.* (a 2006 collaboration with Cedar Sigo and Will Yackulic on Red Ant Press) and his new collection *Parish Krewes* (Bootstrap Press, 93 pages, \$12) reflect Ballard's flair for wordplay. Andrew Joron has been called the metaphysician-elect of contemporary American poetry, with work influenced by surrealism and German romanticism, and eclectic publishing credits that include Nathaniel Mackey's editorial endeavor *Hambone*. Veteran Beat poet David Meltzer steers this drunken boat through choppy water and onto serene shores. **(Miller)**

7 p.m., free
City Lights Bookstore
261 Columbus, SF
(415) 362-4921
www.citylights.com

MUSIC

Junior Brown

I first saw Junior Brown live when I was in college, and he was amazing. The show was basically Brown and his trademark double-neck steel electric guitar under a spotlight. That “guit-steel” is a custom-made monstrosity so huge it rests on its own podium so he can play it strapless. The sound emanating from it is a fusion of surf rock, rockabilly, Hawaiian, honky-tonk, and country — basically, any genre of music that needs a steel slide guitar. He plays with total virtuosity, probably because he’s been at it since he was a kid. Link Wray would be proud. **(Andre Torrez)**

with Elliot Randall
8 p.m., \$22
Independent
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www.independentsf.com

TUESDAY
APRIL 14

MUSIC

Martha and the Vandellas

"Heat Wave," "Jimmy Mack," "Dancing In the Streets," and my personal fave "Nowhere to Run" belong to Martha Reeves and the Vandellas. A survivor of many things, including girl group infighting and the "rock and roll lifestyle" (a bad acid trip left her temporarily institutionalized in the late 1960s), Reeves led her soul sisters in bringing something harder than the Supremes' sound. It broke down gender and racial barriers and still stands the test of time. Motown turns 50 this year, and the Detroit councilwoman is headed to Cali to grace the stage with the kind of soulful uplift that might make

you forget the Motor City's recent woes. **(Torrez)**

8 p.m. (continues through April 19),
\$35-\$40

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LOCAL ARTIST:

Dana Harel



TITLE *Circus Ranivorus*, graphite on paper, 96 by 72 inches

STORY This is from a series of 10 graphite drawings. The positioning of the hands references traditional shadow puppetry, without the use of light and shadow. Each animal is rendered at the scale of the true creature. Harel: "I am exploring the construction of fictional hybrid combinations, treating the body as kin to all wild things."

BIO Born and raised in Israel, Harel received her BFA in architecture from California College of the Arts in 2000. Her work has been selected for juried shows at Southern Exposure and Gen Art.

SHOW "Dana Harel: Kin," through May 3. Tues.-Sat., 11 a.m.-7 p.m.; Sun., 11 a.m.-5p.m. Frey Norris Gallery, 456 Geary, SF. (415) 346-7812.

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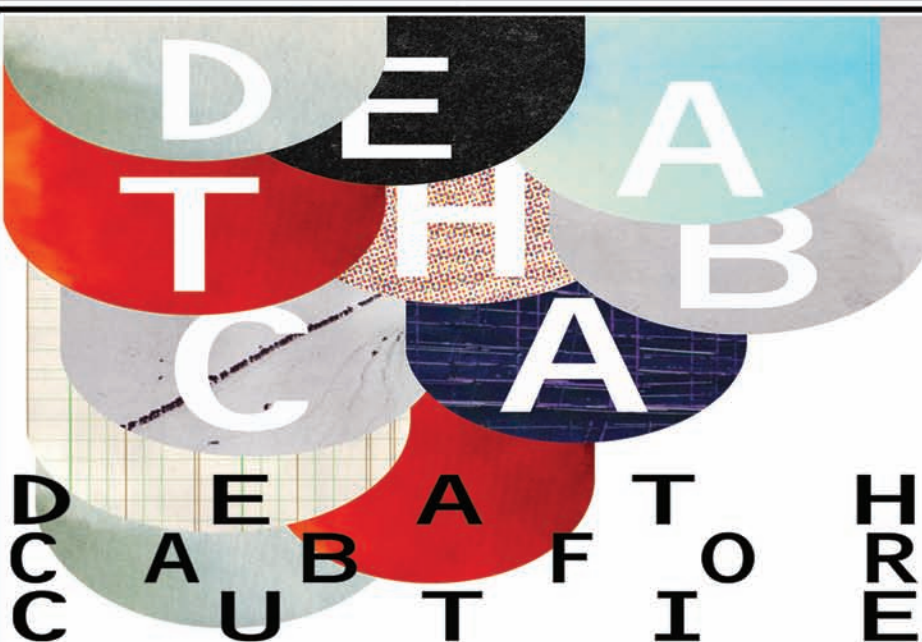
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Trip at the "Brain"

CULT HORROR "I am a genre terrorist," legendary Italian "B" filmmaker Lucio Fulci professes in an interview on the freshly released two-disc edition of his 1990 film *Cat in the Brain* (Grindhouse). "I perform my commercial deflagration, then I get bored and move on." Likely aware of his more successful compatriot Dario Argento's moniker, the "Italian Hitchcock," perhaps the late Fulci fancied himself as a sort of Italian Howard Hawks with mild frontal lobe damage: whimsically genre-tripping (comedies in the '50s, westerns in the '60s, thrillers in the '70s) while mastering and exploding conventions. But this would be something of a fanciful delusion. Fulci's mid-career adoption of *giallo*, the "spaghetti horror" he helped pioneer and perfect, trapped him in an almost literal genre hell of his own making. With the success of the breakout *Zombie* (1979), blood-and-gore-thirsty fanboys cried out for more, and Fulci, eager for the commercial success that mostly had eluded him to that point, demurred.

It's fitting then, that the hallucinatory *Cat in the Brain* would star Fulci as himself, a director tortured to the point of madness by brutal, graphic visions of his past and current productions: limbs hacked off with chainsaws, numerous decapitations, heads cooking in microwave ovens, and generally just a lot of gorings, stabbings, slicings, slittings, flayings, and disembowelings. When a psychiatrist suggests he is suffering from an identity crisis due to work stress, Fulci objects, "If I made films about love no one would buy a ticket."

But don't assume *Cat in the Brain* is Fulci's attempt to drive



the final nail in *giallo*'s coffin, much as Michael Haneke's *Funny Games* (2007) tried (and failed) to do to its 21st-century offspring, torture porn. It's certainly bad enough to do so: Fulci's acting is painfully garish, the edit (featuring footage cobbled from his past films) is out to lunch, and the atypically pedestrian score is worthy of the worst *MacGyver* episode. But much of *Cat's* perverse charm, like much of *giallo*, comes from its chainsaw-rough edges. Fulci's meta conceit may be more *Wes Craven's New Nightmare* (a 1994 release he derided as a rip-off) than *8 1/2* (1963), but it's still satisfying. In the end he has perpetrated a cinematic rope-a-dope, a "statement of innocence in the form of a joke," as his journalist daughter writes in the DVD's liner notes. The maestro of splatter held an abiding affection for the genre after all, despite his alter ego's haunted visions. Fulci's messy violence and gore might not have always been in the best of taste, but for the man himself, they set the stage for an awful lot of good, clean fun. **(Michelle Devereaux)**

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music

From archetypal songwriter to ladies' man to fedora-clad go-to guy, Leonard Cohen has been it all, seen it all, and sung about it. He's live on stage this week, which also brings visits from (clockwise from upper left) young troubador Richard Swift, Cajun crew Beausoleil, pouty-lipped London trio White Lies, and Argentine accordionist Chango Spasiuk.

RICHARD SWIFT PHOTO BY LANCE TREXOR; BEAUSOLEIL PHOTO BY RICK OLIVIER



Cohen koan

By Kimberly Chun
a&eletters@sfbg.com



SONIC REDUCER What becomes a pop legend? Mink, knighthood, screaming nubles, Rock 'n' Roll Hall of Fame induction, or the Companionship of the Order of Canada? Nay, Lancelot Bass, to a biz looking for its next buck, it's chart success at the beyond-ripe age of 74.

The curious case of Leonard Cohen: more than 40 years after his classic-crammed debut, *Songs of Leonard Cohen* (Columbia, 1967), this songwriting genius saw the rocket-boost of mainstream pop acceptance last year, as Jeff Buckley's version of Cohen's "Hallelujah" shot to the top of the iTunes charts after Jason Castro interpreted it on *American Idol*. One *Tree Hill* starlet Kate Voegelé took another stab at the tune — already a TV and film staple covered by everyone from John Cale and Rufus Wainwright to Sheryl Crow and Willie Nelson. The final shoe dropped last December, when a rendition by Alexandra Burke, winner of U.K. TV's *X Factor*, occupied the top of the U.K. singles charts, with Buckley's take at No. 2, and Cohen's

original at 36. Cohen's current North American tour — his first in 15 years — seems like a natural next step, especially since even the supremely gifted need to eat. (His ex-manager Kelley Lynch misappropriated millions while he was secluded as a Zen Buddhist monk in the late 1990s.)

While it's no surprise that a relatively recent Cohen creation such as 1984's "Hallelujah" should become a contemporary standard, working its way into *Shrek* (2001) and the ambivalent superhero sex scene in *Watchmen*, the song is still an unlikely commercial success, given its spiritual yearning and hard-boiled smarts. As Bryan Appleyard wrote in the U.K.'s *Sunday Times* in 2005, "it sounds like a pop song, but it isn't It is a tuneful but ironic mask worn to conceal bitter atonal failure." Cohen's "Hallelujah" is a gently meta-maniacal song rumination on songwriting and faith, clad in biblical allusions, that finds hope in submission to an uncaring muse.

However hard to picture, there are through lines between Cohen's original, synth-driven "Hallelujah" and what some call his worst LP, *Death of a Ladies' Man* (Columbia, 1977), an overwhelmingly orchestrated collaboration with Phil Spector that imploded as the producer barred Cohen from the final mix, allegedly

threatening him with a crossbow.

"I've put my trust/And all my faith to see ... /Her naked body! Oooh-oooh, oh my baby, can you see her naked body?"

Cohen never sounds as unbridled as he does on *Death's* "Memories," as youthful trysts take the fall with this mocking jack-off, the album's centerpiece. I like to imagine his vocals were loosey-goosey placeholders. Anyone with a well-blackened punk sense of humor can appreciate the lark, screw-you ethos of this overwrought artifact, decorated with an image of the songwriter flanked by his morose then-wife Suzanne Elrod. Was this Cohen's jokey fare-thee-well to horn-dog profligacy?

A cranky attack on youth and "Sound of Young America" pop, "Memories" is also the sound of Spector doffing his aviator shades and jabbing at his own mirrored eyeball and "Be My Baby" legacy. This Sha Nyah Nyah take on the same intermingling of faith and sexuality that underlies "Hallelujah" is constructed as a wall of soup, ready to splash down on Cohen's fragile voice, sometimes subsumed by an ever-present anima: his female backup vocalists, a beloved counterpart to Spector's highly controlled girl groups.

But "Memories" should perhaps remain in the past. For a strong hit of current Cohen go to the new *Live*

in London DVD, which is infinitely preferable to 2005's name-checking doc *Leonard Cohen: I'm Your Man*. Released along with a CD set, this straightforward, two-hour-plus document of a June 2008 arena show in London beats all that grainy Glastonbury footage on YouTube with its graceful shots of Cohen lost in the center of "Everybody Knows," eyes squeezed closed and mic cord clenched in a fist.

The greatest pleasures comes from hearing later Cohen recordings reworked by a full band and witnessing the warmth and graciousness of a songwriter humbled by his audience. "It's wonderful to be gathered here on just the other side of intimacy," he says wryly at one point, soon segueing seamlessly into the chorus of "Anthem": "Ring the bells that still can ring /Forget your perfect offering /There is a crack in everything /That's how the light gets in." And perhaps that's how — and why — Cohen has gone from haunting the rooms of heartsick "Memories" to becoming the go-to guy for a shot of lyrical intelligence: he recognizes our battered souls and sings those elegant, oft-unspoken truths still lingering in the sad café of the pop unconscious. **SFBG**

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Victory lap

You can call it a comeback — the Conscious Daughters ride again

By Billy Jam
a&cletters@sfbg.com

When Special One of the Conscious Daughters raps, “And I know all my folks been patient for this shit” on the Oakland female duo’s new track “A Moment In Rhyme,” she ain’t kidding. It’s been 13 long years since she and partner-in-rhyme CMG released their last album, 1996’s *Gamers* (Priority). So long gone were the previously high profile pair that in 2007 Nas invited the Daughters, along with other forgotten Left Coast vets such as Kam, King Tee, and Threat, to appear on his homage track “Where Are They Now (West Coast Remix).”

The Nutcracker Suite, released in February on longtime associate Paris’ Guerrilla Funk label, is Conscious Daughters’ third album in 16 years. It’s a refreshing return to form for the female duo, who burst onto the national rap scene with 1993’s *Ear To The Street* (Priority), led by the Paris-produced, funk-fueled riding anthem “Somethin’ to Ride To (Fonky Expedition).” Striking a perfect balance between political hip-hop and street mobbin’ music, Special One and CMG have always won over discriminating rap fans.

“You can call it what you want — we just back,” laughs an unfazed Special One, when asked if the new album and upcoming performances should be called a comeback. “It’s a comeback to everybody else, but we never went anywhere,” adds CMG. “We been recording and making music the whole time.”

The Conscious Daughters pick up right where they left off with *The Nutcracker Suite*, which includes production by Paris, Rick Ross, One Drop Scott, Fred White, and newcomer Steven King. The album opens with the head-nodding hard funk of “Not Bad But Good,” an updated riding track about “the Town” (Oakland). But a few tracks later it veers into thought-provoking territory, with songs that tackle topics head-on from a female perspective. Domestic abuse and California’s spiraling incarceration rates are on the lyrical agenda. “And Arnold keeps building these correctional facilities for youth, women, and crooks and thieves with disabilities,” Special One raps in the song “Issues.”

Having spent a short stint behind bars herself (“for pot”) Special One



CMG and Special One of Conscious Daughters still roll deep, as they’ll prove on tour this year.

speaks from first-hand experience. “There’s women, their grandmothers, their aunties, mothers, nieces, and sisters in the penitentiary, just like there are men in the male penitentiary,” she says.

One of the new album’s more poignant songs is “Dirty Little Secret,” in which the duo urge domestic violence victims to “Get the hell up out that situation before you get killed.”

“We have friends who have gone through this for many years, best friends who won’t even tell you [about their abuse],” CMG says when discussing the emotionally-charged song, told in the first-person voice of an angry victim who fights back. “Even though our song is pretty deep about getting this guy back, we are saying what a lot of women want to actually do, and helping them get their frustrations out by listening to our song.”

In practice, as well as in their lyrics, Conscious Daughters demonstrate solidarity for their sisters: *Nutcracker Suite* features cameos from several Bay Area female hip-hop talents, including Mystic, Marvaless, and Goldee the Murderist, whose death last summer from a blood disease was sudden and tragic. Special One says that it’s important for females in hip-hop to look out for one another, since they already have the chips stacked against them. “It’s always harder for women,” she notes, “Most female rappers have to balance a career and their family.”

Another longtime fellow East Bay female hip-hop talent, DJ Pam the Funkstress of the Coup, is joining Conscious Daughters when they embark on a national tour later this year. (Official details — likely involving Paris, Talib Kweli, Pete Rock, and others — will be announced at guerrillafunk.com).

SOUND TRACKS

► Actress

Hazyville (Werk) Werk label head Daniel J. Cunningham charts a triangular electronic space beyond singular genres yet quite familiar. Dark loveliness gives way to boring repetition then returns, while focal points and sources remain just out of reach.

► Anita Carter

Songbird (Omni) This is singing. The daughter of Maybelle and sister of June (whose husband pitches in on one track) is faultless from the Joe Meek-like future scenario “2001” to the pop of “Hang a Little Sign” on through to the sublimely sad and gorgeous “Sweet Memories.”

► Various artists

The Birth of Bossa (Él/Cherry Red) Weirdly, there’s no Tom Jobim here, but the influential “Chega da suade” gets two versions, including one by samba singer Elizeta Cardoso, whose down tempo emotionalism is showcased. Another odd gem from Él and Cherry Red.

► Ella Washington

He Called Me Baby (Soulscapes) A name that evokes two legendary divas couldn’t have helped this Florida woman carve out her own rep. A shame, because she can sing her ass off — tearing it up in the verse, building momentum in the bridge, and ripping the roof off in the chorus. One highlight: “Sit Down and Cry,” which even Irma Thomas might envy.

► Wavves

Wavves (Fat Possum) Wavves wishes they all could be California goths, on the beach, riding the surf, in the summer. The distortion is delicious, as are the guitar solos, the nyah-nyah lead vox and the falsetto harmonies that teeter between blissed out and freaked out.

► Wicked Witch

Chaos, 1978-86 (Em) The Em label outdoes itself by uncovering this slab of kinky gothic urban funk by one enigmatic leather-and-spike-clad Richard Simms. The 12-minute “Vera’s Back” is a contender for jam of the year. (Johnny Ray Huston)

After so many years away, CMG and Special One heartily embrace the work ahead. “We love challenges, and we’re going to have to get out there and do everything all over again now,” says CMG.

“It’s a blessing, and we’re confident in our talents,” adds Special One. **SFBG**

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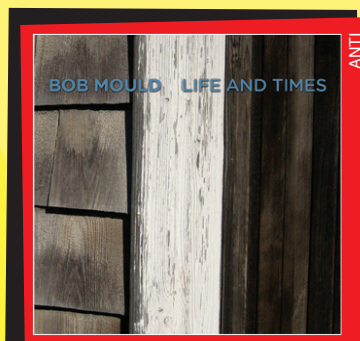
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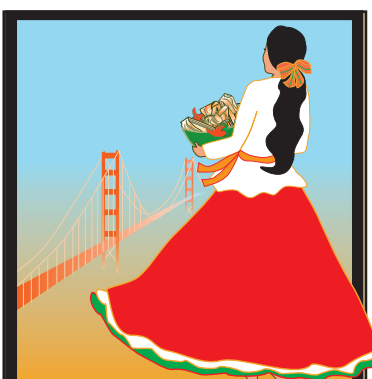


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Four off the floor: Montreal's "King of Bounce" Ghislain Poirier booms up Tormenta Tropical, while (clockwise from bottom right) The Bug, Kode9, and Flying Lotus mutate for the bass-heads at Mighty. | GHISLAIN POIRIER PHOTO BY GUILLAUME SIMONEA



Bounce to this

By Marke B.
superego@sfbg.com

SUPER EGO Hold my hair, Bethany — things are gonna get wicked. The Bay's set to undergo a massive new-bass invasion on Saturday, April 11, and I'm kind of freaking out about it, kind of having outfit trauma, and kind of fiending for a diet coconut juice. Is that postcolonialist?

Perhaps more pressingly: are the low-frequency freakinetics of abstract dubstep, turbo crunk, and future bass vanishing into the headphone red zones of download fanboys and nightlife intellectuals? I mean, has anyone figured out how to dance to any of this mind-blowing shit yet?

That will be one of the looming, booming nightlife questions as critical darlings Flying Lotus, Kode9, and the Bug rumble through Mighty with a gig tagged "The Future," and Ghislain "King of Bounce" Poirier storms the monthly Tormenta Tropical party at Elbo Room. No question, though: both events will melt your face, so pack yourself an extra and hop between them.

When it comes to dance floor poetics, Montreal-based producer, DJ, and mentor Poirier is the shrewdest of the bunch. The Ninja Tune artist has played it both ways from the beginning, tickling cerebellums with growling reveries and laser-chopped academic beats on some tracks, while on others pumping sharp dancehall grinds and grimy ragga as his guest

vocalists strike demanding political poses. It's this second, much more party-friendly "world riddim idiom" Poirier who'll pop up at Tormenta Tropical, touring for his new *Soca Sound System* EP, a pulse-pounding glance toward the Trinidadian genre that includes the infectious "Wha-La-La-Leng" with MC Face-T.

And yet, despite Poirier's intensely straightforward dance-driven live shows and steady stream of lean-and-mean mixtapes, like last year's excellent *Bring the Fire*, he's still mostly known in the States for his forays into glitch-and-sizzle future bass territory. That may be due to his pioneering work in tearing off the 4/4 beats straightjacket and commandeering homemade, bleeding bass lines to glue his ravenously global-eared sets together. Or it may be because people still have trouble seeing the Great White North as the glorious multicultural clusterfuck it is — they'd just rather slap an abstract label on it. Whatever. "Ideas are the best plug-ins," Poirier told *Cyclic Defrost* magazine last year — but he knows a free mind should be followed by a bumping ass.

In terms of *real* abstractitude, though, Flying Lotus, the Bug, and Kode 9 swim in the deepest of waters — and each traffics in his own delightful mental aquarium. L.A.'s FlyLo may still be drowning in positive press ink from his incredible 2008 release *Los Angeles* (Warp) but he hasn't sacrificed any of his experimental chutzpah, chopping up hip-hop strains into turbulent,

prismatic soundscapes. He's also the smilingest DJ I've ever seen. London's the Bug brings a throbbing, post-apocalyptic edge to his dub creations, and his jazz background adds an ethereal sheen to his production style. Hyperdub Records owner Kode9, from Glasgow, is the most mischievous of the trio. His output aspires to a warped dubstep atmosphere that he likens to "drinking acid rain," but he also brings some much-needed humor to the mix — and reassuring connections to dance music's past. The B-side of his new "Black Sun" single, "2 Far Gone," is a total rewiring of Adonis' 1986 house classic "No Way Back" that dissolves me into a nostalgic grin.

When these three bass-purveyors passed through San Francisco last year — Lotus and Kode as part of the Brainfeeder Festival at 103 Harriet St., and the Bug at dread bass throwdown Surya Dub — they put in exquisitely thoughtful and uplifting sessions. Alas, they were mostly greeted with appreciative, hella-stoned nodding from the crowd. Only a few hardcore freaks had the gumption to truly take the floor. This time, I say make like the freaks and lose yourself to the beat in your head. The bass is only the basis. It's up to us to fill in the bounce. **SFBG**

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FUNKONNECTION
NEIGHBOUR & CAL BASS
10-2am

BIONIC
Solar - Nikola + guest

CHILLI DOG
w/ Dj Stanley+ guest
\$3 cover \$3 drinks

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MONTHLY MORRISSEY/
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SATURDAY APRIL 11
BOOKWORMS
SUMMER OF GLACIERS
9PM \$5

FRIDAY APRIL 17
KALEIDOSCOPE
OUR MONTHLY SOUL GARAGE
PSYCH DANCE PARTY!
DJS C3PLOS, MAJOR SEAN &
DR SCOTT 10PM \$4

FRIDAY APRIL 18
SURF ROCK ALL NIGHT!!!
THE EL DORADOS
THE TWANG TENS
THE BLUE MOODY'S
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Daily News

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Friday, April 10th
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On The Embarcadero

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THURS/9 DANCE CLUBS

CONT>>

Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris and MAKossa spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.

Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.

Kick It Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.

Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.

Local Love Infusion Lounge. 9pm, free. DJ Solarz.

Motion Sickness Vertigo, 1160 Polk; (415) 674-1278. 10pm, free. Genre-bending dance party with DJs Sneaky P, Public Frenemy, and D_Ro Cyclist.

Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your

maximum irie-ness.

BAY AREA

Audio Whore Uptown. 9pm, free. DJ Jen Schande spins 50s-60s soul, funk, garage rock, and indie.

FRIDAY 10

ROCK/BLUES/HIP-HOP

Aterciopelados, Alex Cuba Independent. 9pm, \$25.

BeauSoliel avec Michael Doucet, David Lindley Great American Music Hall. 8pm, \$25.

Butlers, Little Yellow Perfect, Brad Brooks Café du Nord. 9:30pm, \$10.

Bart Davenport, Miranda Lee Richards, Trust Knockout. 9pm, \$5.

Eric McFadden Trio, Flexx Bronco, Hormones, Suppositori Spelling Bottom of the Hill. 9:30pm, \$10.

John Lee Hooker Jr. Biscuits and Blues. 8 and 10pm, \$22.

Interstellar Grains Boom Boom Room. 9pm, \$10.

Mama's Cookin', Pleasure Maker Band, Señor Oz, Montana Slim Mission Rock Café. 10pm, \$12.

Miles Outside Grant and Green. 9pm, free.

Negative Plane, Horn of Dagoth, Passive Aggressive, Vietus Mortuus, DJ Rob Metal Thee Parkside. 9pm, \$10.

Reckless Kelly, Micky and the Motorcars Slim's. 9pm, \$16.

Schaffer the Darklord, Coolzey, Rhombus Hemlock Tavern. 9:30pm, \$8.

Kelley Stoltz, Sonny Smith, Billy Kernkamp, Barrett Johnson Hotel Utah. 9pm, \$10.

Struts, Downfalls, Superfino GTO, Capp Street Girls Red Devil Lounge. 8pm, \$10.

Yonder Mountain String Band, Darol Anger Fillmore. 9pm, \$25.

BAY AREA

Caravanserai: The Santana Tribute, Zanzibar Little Fox. 8pm, \$15.

Dashing Sons, Sister Grizzly, Grand Lake, Rad Cloud Uptown. 9pm, \$8.

Naomi and the Courteous Rudeboys Beckett's. 10pm, free.

Tainted Love Big Fox. 9pm, \$20.

TOPR, Jason the Argonaut, Zap Syndicate, DJ Beset 19 Broadway. 9:30pm, \$10.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Otis Clay Yoshi's San Francisco. 8 and 10pm, \$25-30.

Zhenya Kogan Revolution Café, 3248 22nd St; (415) 642-0474. 8:45pm, free.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Guido, Alejandro Jauregui, and Anchor M.

Terry Disley Experience Shanghai 1930. 7:30pm, free.

Valerie Troutt and the Fear of the Fat Planet Crew Red Poppy Art House. 8pm, \$12-15.

BAY AREA

Alhambra Valley Band Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.

Johnny Bones and the Palace of Jazz Speiskammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.

Lalah Hathaway Yoshi's. 8 and 10pm, \$28.

Will Blades Quartet Jupiter. 8pm.

"X Sound Festival" Concert Hall, Mills College, 5000 MacArthur, Oakl; <http://music.mills.edu/events>. 8pm, free. New works by Mills senior composers.

FOLK/WORLD/COUNTRY

American Beauty Plough and Stars. 9pm.

Gregory Douglass with Syd Dolores Park Café, 501 Dolores; www.doloresparkcafe.org. 8pm, \$10 suggested donation.

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THIS WEEKEND! **FRIDAY, APRIL 10 SATURDAY, APRIL 11**
DOORS 8PM/ SHOW 9PM • \$25.00
YONDER MOUNTAIN STRING BAND
WITH SPECIAL GUEST **DAROL ANGER** KP1G

NEXT WEEK! **MONDAY, APRIL 13**
DOORS 8:30PM/ SHOW 7PM • \$18.50
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NEXT WEEK! **TUESDAY, APRIL 16**
DOORS 7PM/ SHOW 8PM • \$20.00
DR. DOG
THE CAVE SINGERS
GOLDEN BOOT

FRIDAY, APRIL 17 SATURDAY, APRIL 18
DOORS 8PM/ SHOW 9PM • \$22.50
TEA LEAF GREEN
OR THE WHALE (FRI)
FLOWMOTION (SAT)

FRIDAY, APRIL 24
DOORS 8PM/ SHOW 9PM • \$32.50
LUCHA VAVOOM
WEDNESDAY, APRIL 29 THURSDAY, APRIL 30
DOORS 7PM/ SHOW 8PM • \$29.50

THE FAINT LADYTRON LIVE 105
FRIDAY, MAY 1 SATURDAY, MAY 2
DOORS 8PM/ SHOW 9PM • \$25.00
RAILROAD EARTH
JIM LAUDERDALE

FRIDAY, MAY 8
DOORS 8/ SHOW 9 • \$19.50
THRIVING IVORY
TUESDAY, MAY 12
DOORS 7PM/ SHOW 8PM • \$25.00
CORNELIUS
DEERHOOF

THURSDAY, MAY 14
DOORS 7PM/ SHOW 8PM • \$32.50
HOT TUNA
LOUDON WAINRIGHT III

FRIDAY, MAY 15 KP1G SATURDAY, MAY 16
DOORS 8PM/ SHOW 9PM • \$25.00
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MONDAY, MAY 18
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FRI 4/10 **TOIL TEAM** 10PM
SAT 4/11 **SHAKEDOWN**
W/ DJ DAVE 10PM
SUN 4/12 **DJ DWELL** 7PM
DJ LOLA AND TOE-KNEE 10PM
MON 4/13 **DJ PUEBLO COLORADO** 10PM
TUE 4/14 **ALCOHOLOCAUST**
W/ DJ RAVI ROCKA.
TURKEY BACON
AND TRASHED TRACY 9PM
WED 4/08 **DJ LIL TINA**
AND CHO CHO 10PM

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TH **BUILT FOR SPEED**
Rocks Your Ass!

F **PUNK AS FUCK**
W/ DJ MASTER BLASTER

SA **I ♥ Wet Panties**
DJ Jules (1984)

SU **DJ ROOST UNO...**
LULY SUNDAY

Monday Massacre
M Dj Shane-In-Blood & Dj RRRinkles
& Guests "HEAVY"

T **BLACK TUESDAYS**
W/ THE FIEND

M 4-2, TU 2-2, W-F 4-2, S-S 1PM-2
HAPPY HOUR TIL 7PM
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PIER 23 SATURDAY & SUNDAY BRUNCH 10AM

4/8 **MACY BLACKMAN & THE MIGHTY FINES**
Nawlin's Piano 6pm / free

4/9 **SNAKEBITE TRIO**
Nawlin's Groove 7pm / free

4/10 **ERIC LINDELL BAND**
Nawlin's Swamp Boogie 10pm show / \$20 door@9pm

4/11 **CLUB DREAD PRESENTS SOUND CLASH '09**
Reggae DJ Battle 10pm show / \$20 door@9pm

4/12 **RUN 4 COVER**
Rock/Funk 4pm show / \$5 door@3pm

4/14 **CROWN SYNCOPATORS**
Ragtime Piano 5pm / free

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WED APR. 8 OPEN 2PM	ACOUSTIC SHOWCASE LOBSTERHEAD J ST. SLIM AND MATT HUNT 9pm
THU APR. 9 OPEN 1PM	DAKS OPEN MIC "The friendliest open mic in town" 8pm
FRI APR. 10 OPEN 1PM	RUN 4 COVER Dance your a** off rock & roll 10pm
SAT APR. 11 OPEN 12PM	DEVIL SAID MAYBE Roots Rock and Blues 9:30pm
SUN APR. 12 OPEN 1PM	BLACKEYED DEMPSEYS Celtic Folk Punk 5pm
MON APR. 13 OPEN 2PM	HAPPY ALL DAY!! 2pm to 2am
TUE APR. 14 OPEN 2PM	RON THOMPSON Bluesman Renowned 9pm

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BAY AREA

Alex Calatuyud's Brasil! Anna's Jazz Island. 8pm, \$15.

Los Cenzontles Freight and Salvage. 8pm, \$19.50.

Salvadora Galan La Peña Cultural Center. 8pm, \$14.

Naomi and the Courteous Rudeboys Beckett's Irish Pub. 10pm, free.

Tom Rigney and Flambeau 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; (415) 383-9600. 8pm, \$20.00.

"Womansong Circle: An Evening of Participatory Song for Women" First Congregational Church of Berkeley, small assembly room, 2345 Channing, Berk; (510) 525-7082. 7:15pm, \$15.

Zulu Spear Ashkenaz. 9pm, \$13.

DANCE CLUBS

Activate! Lookout, 3600 16th St; (415) 431-0306. 9pm, \$3. Face your demigods and demons

at this Red Bull-fueled party.

Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.

"Blow Up's Jeffrey Paradise Birthday Live Show" Rickshaw Stop. 10pm, \$10-15. Electro-pop-disco-noir dance party.

Exhale, Fridays Project One Gallery, 251 Rhode Island; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.

Fo' Sho! Fridays Madrone. 10pm, \$5. DJs Kung Fu Chris, Makossa, and Quickie Mart spin rare grooves, soul, funk, and hip-hop classics.

Free Funk Friday Elbo Room. 10pm, free. With DJs Vinnie Esparza and B. Cause.

Go Bang! Deco SF, 510 Larkin St; (415) 346-2025. 10pm, \$5. Recreating the diversity and freedom of the 70's/ 80's disco nightlife with DJs Eddy Bauer, Flight, Nicky B., Sergio and more.

I Can't Feel My Face Amnesia. 10pm, free. DJs EUG and J Montag spinning punk, funk, electro, rock, disco dance, hip hop and, and no wave.

Look Out Weekend Vessel, 85 Campton; (415) 433-8585. 4-9pm, free. Drink specials, food menu and resident DJs White Girl Lust, Joe Bank\$, Swayzee, LL Cool DJ, and more.

M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.

Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

Shark Attack! Annie's Social Club. 9:30pm, \$5. With DJs Starr, Braceface, and Joshzero.

Slick Dee, DJ Vice, and Dan Lo Infusion Lounge. 9pm, \$20.

SATURDAY 11

ROCK/BLUES/HIP-HOP

Birds and Batteries, Flying Tourbillon Orchestra, French Miami El Rio. 9pm, \$7.

Trevor Childs and the Beholders, Silver Skies, Family Arsenal Hemlock Tavern. 9:30pm, \$7.

Roger Clyne and the Peacemakers, Brothers Comatose Great American Music Hall. 9pm, \$16.

Domestic Electrics Brainwash Café, 1122 Folsom; (415) 861-3663. 9pm, free.

Los Dryheavers, Jesse Morris and the Man Cougars, Scrawnies Annie's Social Club. 9pm, \$7.

"Fabulita" El Rio. 3-8pm, \$8-20. Benefit for Fabulosa Fest with Leyna Noel and the Finer Things, Audrey Howard and the Misterys, Jenny Hoyston, and Pick-Up Pattern.

Firme, Realization, Para La Gente Grant and Green. 9pm, free.

"Fourth Annual Funk Out" Red Devil Lounge. 8pm, \$15-25. With Stymie and the Pimp Jones Luv Orchestra; benefit for Real Options for City Kids.

Friendly Fires, White Lies, Soft Pack Slim's. 9pm, \$15.

Jank, Onlymen, Bad Touch Thee Parkside. 5pm, free.

Luce, Heather Combs, Alden Café du Nord. 8:30pm, \$12.

Kim Nalley Biscuits and Blues. 8 and 10pm, \$22.

New Monsoon, Allofasudden Independent. 9pm, \$18.

Ninja Academy Alano Club, 1748 Market, Ste 202; www.myspace.com/ninjaacademy. 10:30pm.

"Nose Magazine 20th Anniversary Bash" Hemlock Tavern. 5pm, free. With Rezzin.

Polkacide, Kehoe Nation, Khi Darag! Bottom of the Hill. 10pm, \$10.

Summer of Glaciers, Bookworms House of Shields. 9pm, \$5.

Yonder Mountain String Band, Darol Anger Fillmore. 9pm, \$25.

BAY AREA

Dickies, Turbonegro, Go-Going-Gone Girls, DJs Tim and Chris Uptown. 9pm, \$12.

Paul Manousos Beckett's. 10pm, free.

CONTINUES ON PAGE 30 >>



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THURSDAY 4/9	TRASH DISKO New Thursday Weekly Meikae Magnetic DRRN & MYKILL 10pm-2am NO COVER
FRIDAY 4/10	GUI BORATTO with special guests Hatchback and Broker/Dealer DJ 10pm - 4am \$13 Pre-sale @ going.com
SATURDAY 4/11	OOH LA LA! Sergio Iglesias Russel Qwan Tina Boom Boom and more... 9pm-4am \$5 B4 11pm \$7 After
SATURDAY 4/11	WHITE LIES White Lies with Aaron Axelsen and DJ Nako Above Paradise 10pm-Late \$5
SUNDAY 4/12	HONEY SUNDAYS Featuring Tammie Brown Dance floor for Dancers Soundsystem for Lovers 8pm-2am NO COVER

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Saturday, April 25th

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Photos top to bottom: ODC Rhythm and Motion; Xpressions; Christy Cote and Darren Johnson.

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CONT>>

JAZZ/NEW MUSIC

Blue Sky Band Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.
Faye Carol and Her Trio Anna's Jazz Island. 8pm, \$15.
Lalah Hathaway Yoshi's. 8 and 10pm, \$28.
Adrian Lerbertini Revolution Café, 3248 22nd St; (415) 642-0474. 8:45pm, free.
Mads Tolling Quartet Sanchez Concert Hall, 1220 Linda Mar, Pacifica; (650) 355-1882. 7:30pm, \$20.

Cheap Bastard Show with Kathleen Dunbar
Music Store, 66 West Portal, (415) 664-2044.
2-4pm, free.

Free Moral Agents, Deep Sea Diver, and Eugene
Amnesia. 9pm, \$7.

Juncos, Hang Jones, and Drew Piston Plough
and Stars. 9pm.

Marina Lavalle with Afro Peruvian Cajon and De

BAY AREA

DANCE CLUBS

Cock Fight Underground SF. 9pm, \$6. Locker room antics galore with electro-spinning DJ Earworm and hostess Felicia Fellatio.

Cockblock Ricksshaw Stop. 10pm, \$7. A queer dance party for homos and friends with DJs Nuxx and Zax.

Concrete Jungle Knockout. 9pm, \$5. Ska, rock steady, two-tone, and other rhythms with DJs the Selector DJ Kirk and Prince Omar.

Danse Macabre Julie's Supper Club, 1123 Folsom; (415) 864-1222. 9pm, \$5. Classic goth and industrial with DJs Tomas Diablo and Melting Girl.

Future Mighty. 9pm, \$20. DJs Flying Lotus, Kode9, and The Bug.


HYP Eight. 10pm, free. Gay hip hop club, featuring DJs from the gay and straight communities infused with live performances from Bay Area hip hop dance crews.

Tormenta Tropical Elbo Room. 10pm, \$10. With Ghislain Poirier, Disco Shawn, and Oro11.

Trevor Simpson presents World Town Infusion Lounge. 9pm, \$20.

SUNDAY 12

▶ “Anvil Experience” Slim’s. 7:30pm, \$18.
 Movie premiere and concert.
Equeyles, Wubakia Grant and Green. 8pm, free.
Ari Hest, Hana Pestle, Dave Smallen Café du Nord. 8pm, \$12.
▶ Mecca Normal, Pillows Hemlock Tavern. 9pm, \$7.
Secretions, Inversions, True Margrit Hotel Utah. 9pm, \$6.
Dar Williams, Melissa Ferrick Great American Music Hall. 8pm, \$26.



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Top 100 Bay Area Restaurants 2009 and Top 10 New Restaurants of 2008
—San Francisco Chronicle

tonight! **Wed, April 8** *tonight!*

Rare Bay Area Appearance
TAKE 6

tomorrow! **Thurs, April 9** *tomorrow!*

CHANGO SPASIUK

Fri, Sat, April 10, 11
Chicago's Classic Soul Singer
OTIS CLAY

this weekend! **Sun, April 12** *this weekend!*

Easter Sunday with
SUNNY HAWKINS

next week! **Mon, April 13** *next week!*

DENISE PERRIER

next week! **Tues, April 14** *next week!*

KEOLA BEAMER
& MOANA BEAMER

Thurs, April 16
COUNTRY JOE McDONALD's
Tribute to Woody Guthrie
- A One Man Two Act Musical Play

Fri, April 17
LOOP!STATION

Sat, April 18
Open Dance Floor
EDGARDO & CANDELA

Sun, April 19
JACQUI NAYLOR
Remembering Blossom Dearie

Mon, April 20
FOUR GREAT SINGERS
& ONE HOT BAND

Tues, Thurs, Fri, April 21, 23, 24
RACHID TAHA

Wed, April 22
The Isreal Center's Tzavta
and the Hub at JCCSF present
THIRD WORLD LOVE

Late Night Live! Every Tuesday
9:30pm - late, \$3 Cover

Wed, April 8
JOHN ROGERS
A Bay Area Jazz Tribute

Thurs, April 9 *tomorrow!*

JUSTIN HELLMAN QUARTET

Fri, Sat, Sun, April 10, 11, 12 *this weekend!*

LALAH HATHAWAY

Mon, April 13 *next week!*

LILY ALUNAN

Fri, Sat, Sun, April 17, 18, 19

RACHELLE FERRELL
"UNPLUGGED"

Mon, April 20

FLY
(Jeff Ballard, Larry Grenadier, Mark Turner)

Tues, April 21
CHABOT COLLEGE JAZZ BAND

Wed, April 22
TIERNEY SUTTON

Thurs, April 23
CAMPBELL BROTHERS

Fri, April 24
Another Planet Entertainment Presents
VIENNA TENG

Sat, Sun, April 25, 26
JAMES COTTON

Mon, April 27
MARK LEVINE & THE LATIN TINGE


Tues, April 28
MARY MARY

Wed, April 29
Celebrating Duke's 110th Birthday
MARCUS SHELBY JAZZ
ORCHESTRA
featuring Lavay Smith

Thur, April 30
JUAN ESCOVEDO
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THU 4/9 9PM \$7	AFRO-TROPI-ELECTRIC-SAMBA-FUNK AFROLICIOUS WITH DJS/HOSTS: PLEASUREMAKER, SENOR OZ WITH GUESTS OMAFE
FRI 4/10 10PM FREE EARLY SHOW 6:30P 9PM \$5	ELBO ROOM PRESENTS FREE FUNK FRIDAY WITH DJS VINNIE ESPARZA B. CAUSE, BETO LITERARY DEATH MATCH: REBEL READING SERIES WITH READERS: BLAG DAHLIA (DWARVES), LORELEI LEE, MICHAEL LAYNE HEATH, JASON MYERS AND JUDGES: JOHNATHON KEATS, KIMI OF LILOFEE, BENJAMIN PEREZ
SAT 4/11 10PM \$10	BERSA DISCOS PRESENTS TORMENTA TROPICAL: GHISLAIN POIRIER (NINJA TUNE), DISCO SHAWN, ORO11
SUN 4/12 9PM \$6	DUB MISSION PRESENTS DJ SEP, J-BOOGIE (DUBTRONIC SCIENCE/OM) & GUEST JAH YZER (JAH WARRIOR SHELTER HIFI) CD RELEASE PARTY J-BOOGIE'S SOUL VIBRATIONS: THE DUB REMIXES
MON 4/13 9PM \$5	ELBO ROOM PRESENTS \$2 DRINK SPECIALS D.A.V.O., DAN MILLAR, KATASTROPHE AKA ROCCO MG
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SUN 4/19	GREG GINN & THE TAYLOR TEXAS CORRUGATORS JAMBANG BARNEY CAULDRON	9PM \$8



Mos Def

» **PREVIEW** Anyone who heard “Big Brother Beat” on De La Soul’s 1996 album *Stakes Is High* (Tommy Boy) was soon saying, “Who’s this kid Mos Def?” Still, it’s hard to believe that, 13 years later, the radiant voice on that track would become the ubiquitous scion of that good old Native Tongue can-do.

Mos Def can turn up simultaneously in a movie (his next project is a film version of Iceberg Slim’s *Mama Black Widow*) and on a television show (you catch him on *House* last a few weeks ago?), yet still find time to cameo on other people’s albums, win an Obie for his performance in a play (Suzan Lori Parks’ *Fuckin’ A*), and come out with a book (*Black 2.0*, due this summer). It’s like, wait a minute, there’s got to be more than one Mos Def.

His four albums explore his tortured id and black people’s rightful place as the inventors of rock ‘n’ roll and just about all forms of popular music — all that, and they still maintain the dedication to socially conscious protest we’ve come to expect from our once and future truth-tellers. His fifth, *The Ecstatic*, is due later this year. He’s coming to Yoshi’s in Oakland for a few sets with Robert Glasper on piano, Mark Kelly on bass, Chris “Daddy” Dave on drums, Casey Benjamin on sax, and Keyon Harrold on trumpet. Be a part of history in the making. It’s not like you have a choice. His name is Most Definite, not Think So. **(D. Scot Miller)**

MOS DEF Tues/14–April 16, 8 and 10 p.m., \$55. Yoshi’s Oakland, 510 Embarcadero West, Oakl. (510) 238-9200. www.yoshis.com

BAY AREA
Britney Spears, Pussycat Dolls HP Pavilion, 525 W. Santa Clara, San Jose; www.ticketmaster.com. 7pm, \$36.50-150.

JAZZ/NEW MUSIC

8 Legged Monster featuring **Lavay Smith** Make-Out Room. 8pm, \$7.
Larry Vuckovich and Kenny Washington Bliss Bar, 4026 24th St; (415) 826-6200. 4:30pm, \$10.

BAY AREA
Lalah Hathaway Yoshi’s. 2 and 7pm, \$28.

FOLK/WORLD/COUNTRY

Accordion Showdown with **Rob Reich, Dan Cantrell, and Isabel Douglass** Café Royal, 800 Post; (415) 441-4099. 6-8pm, free.
Grupo Falso Baiano Amnesia. 9pm, \$7.
Salsa Sundays with **Julio Bravo y Salsabor** El Rio. 3-8pm, \$6.
John Sherry, Kyle Thayer, and friends Plough and Stars, 116 Clement; (415) 751-1122. 9pm.
Winsome Griffies, Ian Shaul Thee Parkside. 4pm, free.

BAY AREA
Carlos Oliveira’s Brazilian Origins featuring **Harvey Wainapel** Anna’s Jazz Island. 8pm, \$10.
Easter Blues: Kickin’ the Mule featuring **Freddie Hughes** Ashkenaz. 5pm, \$10.

DANCE CLUBS

Dub Mission Elbo Room. 9pm-2am, \$5. Dub, roots, and classic dancehall with J-Boogie, DJ Sep, and Jah Yzer.
Honey Soundsystem Paradise Lounge. 8pm-2am. “Dance floor for dancers – sound system for lovers.” Got that?
Jack! Lookout, 3600 16th; 431-0306. 3pm, \$2.

This high-energy party raises money for LGBT sports teams.
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Lonely Teardrops Doo Wop Night Knockout. 10pm, free. With DJs dX the Funky Granpaw and Sergio Iglesias.
Religion Bar on Church. 3pm. With DJ Nikita.
Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

BAY AREA
Angel Magik Shattuck Down Low. 9pm, \$15. DJs Jah Kno, Romeo and Young Fyah spinning hip hop, reggae and dancehall

MONDAY 13

ROCK/BLUES/HIP-HOP

Blind Pilot, Loch Lomond Café du Nord. 9:30pm, \$12.
Junior Brown, Elliot Randall Independent. 8pm, \$22.
Dark Star Orchestra Great American Music Hall. 8pm, \$32-35.
DAVO, Dan Millar, Katastrophe a.k.a. Rocco MG Elbo Room. 9pm, \$5.
Japanther, Ninja Sonik Hemlock Tavern. 7pm, \$8.
Kevin Rudolph, Hyper Crush, Cash Cash, Audition Fillmore. 7pm, \$18.50.
Wavves, Vampire Hands, Ghost Bottom of the Hill. 9pm, \$8.

JAZZ/NEW MUSIC

Lavay Smith Trio Enrico’s, 504 Broadway; www.enricossf.com. 7pm, free.

BAY AREA
Lily Alunan Yoshi’s. 8pm, \$12.

CONTINUES ON PAGE 32 »

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MUSIC

MON/13
 CONT>>

FOLK/WORLD/COUNTRY

Free Bluegrass Night with Toshio Hirano
 Amnesia. 8:30pm, free.
Roots of Creation Mojito, 1337 Grant; www.mojito-sf.com. 9pm, \$5.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Dubstep Underground SF, 9pm, \$5. DJs Troma, NTRLD, Tarzan, and Thurgood.
Krazy for Karaoke Happy Hour Knockout. 7pm-2am, free. This week's edition goes all night -- sing your best (or worst) with host Deadbeat.
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
Manic Mondays Bar on Church. 9pm. With DJs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman Pl; www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Spliff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 14

ROCK/BLUES/HIP-HOP

"All-Star Jam" El Rio. 8pm. With Los Train Wreck.
An Café Slim's. 8pm, \$30.
Devendra Banhart, Healing Curse Independent. 8pm, \$25.
Matt Bolton Grant and Green. 8:30pm, free. Followed by Ben Feldman's Joke Show at 10pm.
Cava, Spaceheater Elbo Room. 9pm, \$7.
Dark Star Orchestra Great American Music Hall. 8pm, \$32-35.
Fat Tuesday Band Biscuits and Blues. 8pm, \$15.
Fleet Foxes Fillmore. 8pm, \$22.50.
Taylor Hicks, Brittany Shane Café du Nord. 9:30pm, \$35.
Mister Loveless, Downer Party, Body or Brain Bottom of the Hill. 9pm, \$8.

BAY AREA

Cash Pony, Pregnant, Stag Hare, 60 Watt Kid Uptown. 9pm, \$8.
Jerkagram, Talibam, Inca Ore, Weasal Walter Septet Stork Club. 9pm, \$7.

JAZZ/NEW MUSIC

Keola Beamer and Moana Beamer Yoshi's San Francisco. 8pm, \$15.
Dave Parker Quintet Rasselas Jazz. 8pm.
Elaine Lucia Trio Shanghai 1930. 7pm, free.
Jim Arnstein Trio Revolution Café, 3248 22nd St; (415) 642-0474. 8:45pm, free.
Ricardo Scales Top of the Mark. 6:30pm, \$5.

BAY AREA

Mos Def Yoshi's. 8 and 10pm, \$55.
"Singers' Open Mic" Anna's Jazz Island. 8pm, \$5. With Ellen Hoffman.

FOLK/WORLD/COUNTRY

Barry O'Connell, Vinnie Cronin, and friends Plough and Stars. 9pm.

BAY AREA

Gator Beat Zydeco Ashkenaz. Dance lessons at 8pm, show at 8:30pm, \$10.
Kentucky Twisters: Sylvia Herold and Chuck Ervin Julie's Coffee and Tea Garden, 1223 Park, Alameda; (510) 865-2385. 7-9pm, free

DANCE CLUBS

Drunken Monkey Annie's Social Club. 9pm, free. Rock 'n' roll for inebriated primates like you.
Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenny Kravitz.
Womanizer Bar on Church. 9pm. With DJ Stephanie Phillips. **SFBG**

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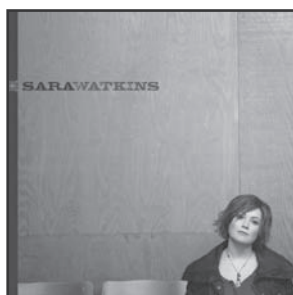
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Sara Watkins

Sara Watkins

Nonesuch

Watkins spent nearly two decades as fiddle player and vocalist for Nickel Creek, and that experience shows on her solo debut. Produced by John Paul Jones and featuring Gillian Welch and David Rawlings among others, Watkins' album melds together country, gospel, folk and pop into a stunningly original set.



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TUESDAY • APRIL 21 • 6PM
ODAWAS

On their third Jagjaguwar release *The Blue Depths*, ODAWAS makes a warmer, more sensual turn in sound, leaning heavier on its cinematic influences. Also catch them at Great American Music Hall 4/26!

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visual art

Nick Cave's Soundsuits are wearable sculptures that take their name from the sounds created by their movement. In the current exhibition "Meet Me at the Center of the Earth," they inspire visitors to paint the town red — as well as silver, magenta, and neon green.

PHOTOS BY JIM PRINZ



The new razzle dazzle

Soundsuit visionary Nick Cave fashions a wild trip to the fiery core of inspiration

By Matt Sussman
a&eletters@sfbg.com

Where is the center of the Earth? According to artist Nick Cave, it lies somewhere between a night out at Taboo with Leigh Bowery and a Brazilian Carnival parade. It can be found in Liberace's glittering stage getups and Yoruba ceremonial hunting dress. Other possible coordinates include Yinka Shonibare's Africanized rococo costumes, Cockney pearly suits, the haute of haute couture, and the fun fur tribes of Black Rock City.

Thankfully, for us, Cave's crocheted, sequined, bedazzled, embroidered, dyed, and encrusted vision of the heart of the world can be found locally. Yerba Buena Center for the Arts' "Meet Me At the Center of the Earth" presents the largest exhibit to date of the Chicago artist's work, which straddles the realms of sculpture, high fashion, body art, and dance with a visual ferocity and level of workmanship that is alternately stunning and inspiring.

Cave's art practically dares you to play chicken with your thesaurus. One would have to borrow a page (or

several) from the descriptive reveries of Thomas de Quincey or Ronald Firbank to fully convey the cluster fuck of beading, psychedelic hair furs, plastic tchotchkes, yarn, tin toys, buttons, second hand sweaters, and enough sequins to cover a thousand '80s cocktail dresses that he has quixotically and painstakingly pieced together.

The centerpieces of "Meet Me at the Center of the Earth" are undoubtedly Cave's Soundsuits — wearable sculptures that take their name from the sounds created by their movement. They fill YBCA's largest gallery like some other-worldly pantheon of gods and monsters. Arranged in an X-shaped configuration with paths running down the center of each axis, the suits form a giant visual nod to the exhibit's title. X, of course, marks the spot, and hanging above the room's center is the Earth itself, swathed in several shades of inky sequins. On the adjacent walls hang two huge and possibly glitzy *tondi* — the Italian Renaissance term Cave uses for these round hangings — which serve as flattened counterparts to the globe.

The display lets you explore

the Soundsuits from every angle. Designed to cover the entire body, the suits hide any individual traces of the wearer by creating a second skin, and then some. The suits with towering, festooned cage structures — which bring to mind both Balinese funeral pyres and Simon Rodia's Watts Towers — still have a vaguely human outline at their core, whereas the suits patterned in all sort of brilliantly colored fur-like human hair could very well be studies from an unrealized Jim Henson project. This lycanthropic aspect of the Soundsuits is explored most humorously in Cave's more recent pieces, which take the reverse tactic of fashioning knitwear pelts for taxidermy models of bears and beavers.

While much of Cave's work, to quote *New York Times* critic Roberta Smith, "fall[s] squarely under the heading of Must Be Seen to Be Believed," it also begs to be heard. It is unfortunate that YBCA wasn't able to more fully integrate the sounds of the suits into their display. Although there is an adjacent gallery that shows several videos of the Soundsuits in action — including great footage of Cave and a posse of

pom-pom covered lion dancer-clown hybrids inciting massive dance parties in public — the suits themselves stand silent. The audio/visual divide enforced by the two-gallery layout seems to point to the larger issue of static mannequins being the curatorial norm for costume and textile-related exhibits. I guess we'll have to wait until May, when choreographer Ronald K. Brown stages his Soundsuit performances, to see Cave's creations in action.

Cave writes in an artist's statement for the show that he hopes "we will dream together." One would have to have a heart of stone not to take up the challenge and the invitation delivered by Cave's art — and implicit in the exhibit's title — to create another scene, to go beyond what's familiar, and to transform oneself. I left YBCA dreaming of raiding craft stores, thrift shops, and fabric outlets. I dreamed of painting the town red, cerulean, silver, magenta, and neon green with sequins and glitter. I dreamed of dancing. I'll see you at the center of the Earth. I'm halfway there. **SFBG**

NICK CAVE: MEET ME AT THE CENTER OF THE EARTH

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Surreal sanctuary

Nick Cave has been to Heaven

By Johnny Ray Huston
johnny@sfbg.com

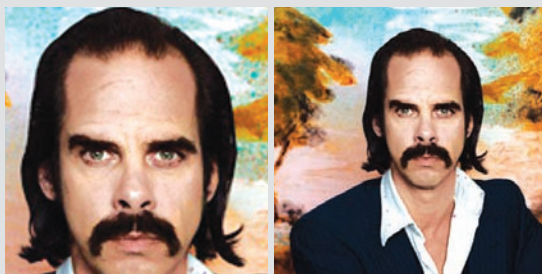
Nick Cave and I probably crossed paths in Heaven one night. Heaven was a club on Woodward Avenue in Detroit where you could go, after 2 a.m., to dance and sweat and lose yourself to the sounds of DJ Ken Collier. Cave's time in Heaven has made it possible for him to create "Meet Me at the Center of the Earth," his show at Yerba Buena Center of the Arts. Time spent in that kind of cathartic, uninhibited place is necessary for someone — someone like Cave — to bring people to the Earth's core and allow them to begin reimagining from the center of existence. When Cave and I talked on the phone recently, the morning a full-page profile of him appeared in the Sunday *New York Times*, our discussion started near Heaven, and ended in Barack Obama's Chicago. For the full thing, go to the Pixel Vision blog at www.sfbg.com.

SFBG How has your studio changed over the years, in terms of location, layout, and contents?

CONTINUES ON PAGE 36 >>

DOUBLE TROUBLE: A HANDY GUIDE TO CONTEMPORARY ARTISTS WITH FAMOUS NAMESAKES

Read the growing number of enthusiastic articles about Soundsuit creator Nick Cave and you'll soon notice they have something in common — at one point or another, the journalist or author has to interject that *this* Nick Cave isn't the Australian gothic blues dirge icon. Cave the dancer-turned-designer likely faces his musical namesake at every turn, but he is just one contemporary visual artist with a well-known moniker. To clarify matters, behold this illustrated breakdown. (**Johnny Ray Huston**)



NAME Nick Cave

FORTE Murder ballads

SIDE GIGS Writing, acting, and leading Sinnerman

CURRENT PROJECTS *Dig, Lazarus, Dig!!!*

(Mute, 2008); a screenplay with the Leonard Cohen-ish title *Death of a Ladies' Man*

QUOTE "An eye for an eye and a tooth for a tooth / And anyway I told the truth / And I'm not afraid to die."



PHOTO BY JIM PRINZ

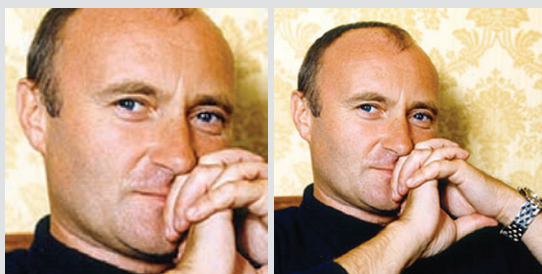
NAME Nick Cave

FORTE Sculpture, video, and artistic fashion with untamed imagination

SIDE GIGS Dance and choreography

CURRENT PROJECTS "Meet Me at the Center of the Earth," at Yerba Buena Center for the Arts; a 90 Soundsuit dance performance in 2012 at Chicago's Millennium Park

QUOTE "The arts are our salvation — the only thing that allows us to heal and also helps us dream about what will make the world a better place."



NAME Phil Collins

FORTE Blue-eyed soul, romantic movie themes, turning prog into pop, drumming, Alamo artifact collecting, and becoming an icon of male pattern baldness

SIDE GIGS Duets with Billy Ocean, replacing Peter Gabriel in Genesis

CURRENT PROJECTS Fatherhood, greatest hits collections

QUOTE "She's an easy lover / Before you know it you'll be on your knees."; "I feel so good if I just say the word / Su-su-sussudio."



NAME Phil Collins

FORTE Neo-Warhol (and sometimes Smiths-inspired) 21st century video installations

SIDE GIGS "I watch an inordinate amount of television. When I was in the States, I watched all the judge shows — *Judge Hatchett*, *Judge Joe Brown*, and especially Judge Mablean [of *Divorce Court*]."

CURRENT PROJECTS April 2009 exhibition at Tanya Bonakdar Gallery in New York City; "The World Won't Listen," 2008 exhibition at Dallas Museum of Art

QUOTE "My interest [as an artist] is in the symbolic nature of the camera, the way as a tool it can elicit such magnificent behavior just by its presence."



NAME Steve McQueen

FORTE Acting, anti-heroism, movie stardom, inspiring album titles, and being the King of Cool — whether fighting off blobs (in 1958's *The Blob*), winning high-speed chases (in 1968's *Bullitt*), or rescuing aging thespians from burning high rises (1974's *The Towering Inferno*)

SIDE GIGS Motorcycle and racecar driving

CURRENT PROJECTS None

QUOTE "Look, you work your side of the street, and I'll work mine."



NAME Steve McQueen

FORTE Neo-Warhol (and sometimes Buster Keaton-inspired) video installations

SIDE GIGS Movie directing with the psychodramatic touch of good 'ol Hitch

CURRENT PROJECTS The 2008 Bobby Sands docudrama *Hunger*, currently in theaters; "Queen and Country," a collection of U.K. mail stamps of deceased Iraq war soldiers
QUOTE [Of *Hunger*'s chief dramatic scene] "The whole concept for me was Connors-McEnroe [1982] Wimbledon final."; "I was in NYU for three months but I hated it and left because they wouldn't let me throw a camera up in the air." **SFBG**

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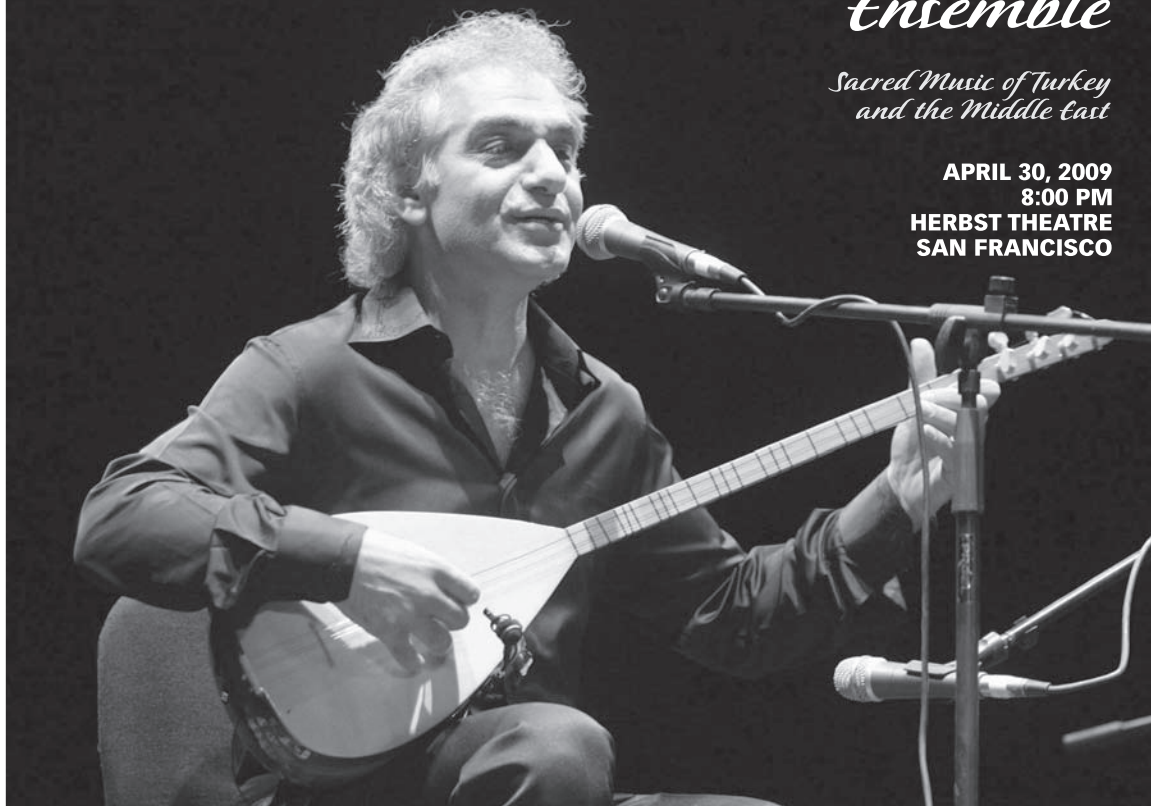
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VISUAL ART

Surreal CONT>>

NICK CAVE My studio has changed according to the way my career has changed. I've expanded in space due to demand. I've had to bring on more studio assistants. It's evolved and grown, but without expanding beyond my means. I look at it the same way I did when I had a clothing store. I try to make smart moves.

SFBG *Do those things influence your process, or do many of your ideas originate outside of the studio space?*

NC I think it does occur outside the studio space. The studio is where the ideas are manifested. The ideas come from being out there in the world — just being *open*. Though sometimes a revelation may happen in the studio, based on an experience I'm developing. It happens when it happens.

SFBG *We've both spent formative time in Detroit and the Detroit area. I went to Wayne State [University], while you went to Cranbrook [Academy of Art]. I'd love to know more about your experience there with [fiber artist and teacher] Gerhardt Knodel. I wondered also whether you had ties to the club scenes in Detroit or Chicago at any time.*

NC Oh, hell yeah [laughs].

Cranbrook was probably the most extraordinary place for me. I could have gone straight to New York [City], or to other schools, but I knew I needed an environment that was somewhat isolated, because of my desires to be distracted by other creative endeavors. Cranbrook provided this amazing intensive rigor and isolation from the world. Yet I had Detroit, which really allowed that gritty balance. It was the best of both worlds. When I needed to get the hell out of Cranbrook, *believe me*, I did.

SFBG *Around what years did you go to Cranbrook?*

NC I was there around 1987 and 1988.

SFBG *That was when I went to Wayne State. I like what you're saying about isolation — in Detroit back then, everything great was isolated, which made it more of a discovery when you happened upon it.*

NC It has these little pockets. I spent a little time in Royal Oak. I was very much into the underground club scene. It really was my savior. Cranbrook was sterile, and yet it provided me with focus. I could get my feet solidly on the ground there.

Gerhardt was the most extraordinary person, even today, in my life. A true mentor has your back — they know that you have it, so they do

MORE AT SFBG.COM

Pixel Vision blog
Johnny Ray Huston's
complete interview
with Nick Cave

what it takes in terms of pushing you, challenging you, forcing you to stand up for your beliefs and have conviction. He provided me with the tools to walk out of that school knowing how to trust myself.

SFBG *Was house and techno music important to you then? During that time I would go to places on Woodward Avenue.*

NC House only. Woodward Avenue — exactly. Dancing was *critical* to me at that point. It was a way of releasing this week of work. I could just hit the dance floor and let it go.

SFBG *The greatest experiences I've ever had dancing came from going to after-hours places like Heaven on Woodward.*

NC Oh, the music was so on. It was also very transient and scary at the same time, like "Where the hell am I?" But everybody knew it was a place of sanctuary in some sense. It was a place to be inspired and let go of all your inhibitions. It provided this amazing tool and fuel.

Too bad we didn't run into each other!

SFBG *I also want to ask about the differences between Detroit and Chicago, because I have vivid memories from that time of taking the train back and forth between the two cities — the train station in Chicago was this beautiful old building with vaulted ceilings, while the train station in Detroit was a trailer in an abandoned lot. Did you move to Chicago after Cranbrook?*

NC I was offered a teaching job right after grad school at the Art Institute of Chicago. In Chicago, it was the same thing — I had to search out where the clubs were. But once I found them, they were a critical component to the way I was thinking about my work, and this expressive way of looking at movement.

I'm telling you, these kids would *tear it up*. Sometimes I would just watch. It's very different going to a club where it's fully about your own expression and allowing a sense of independence and freedom. That's what I need to use as a mechanism in thinking of how to apply movement to my work. There was Club LaRay in Chicago, there was the Vault. I could hit the dance floor solo and dance for two damn hours and not even stop. You could just go there and do what you needed to do. **SFBG**

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4/14 Independent



FLEET FOXES
4/14 Fillmore

FRANZ FERDINAND
4/15 Fox Theater

FLEET FOXES
VETIVER
4/15 Palace of Fine
Arts

GLASVEGAS
MARK SULTAN
4/16 Great American
Music Hall

B.B. KING
4/16 Fox Theater

BAND OF HORSES
4/17 Fox Theater

TRAINWRECK RIDERS
4/17 Hemlock Tavern

JAMIE STEWART (XIU
XIU)
4/17 Cafe du Nord

PAUL WELLER
4/17 Warfield

THE FRAIL
4/17 Bottom of the Hill

THE BLACK KEYS
THEE MAKEOUT PARTY
4/18 Fox Theater



AC/DC
4/18 Red Devil Lounge

KIMYA DAWSON
4/19 Rickshaw Stop

BLACK KIDS
MATES OF STATE
4/20-21 Independent

BLOC PARTY
MENOMENA
4/20 Fox Theater

FLEET FOXES
BLITZEN TRAPPER
4/21 Fox Theater

THROBBING GRISTLE
4/23 Grand Ballroom

DAVID WILCOX
4/23 Swedish
American Hall

VIENNA TENG
4/24 Yoshi's Oakland

MR. LIF
4/24 Bottom of the Hill

PAPERCUTS
THE FINCHES
4/24 Cafe du Nord

JOHN PRINE
4/25 Warfield



COLD WAR KIDS
THE CRYSTAL ANTLERS
4/28 Fillmore

THE FAINT
LADYTRON
4/29-30 Fillmore

THAO WITH THE GET
DOWN STAY DOWN
4/30 Independent

VAN MORRISON
5/2-3 Greek Theatre

DAMIEN JURADO
5/5 Bottom of the Hill

SEAL
5/5 Fox Theater

THE SHINS
5/9 Fox Theater

CLOUD CULT
5/12 Independent

CONELIUS
DEERHOOF
5/12 Fillmore

THE ALLMAN BROTHERS
BAND
5/12-13 Fox Theater



M. WARD
5/16 Fox Theater

“Missed Connection: Souvenirs Of Brief Encounters”

» **PREVIEW** If you, too, are an avid Craigslist missed connections reader, you already know about the creepy posts: “Morning gym workout — m4w — 36: Great to see you back in the gym this morning. I was beginning to think you started working out at a different time or different place.” There are the hilarious posts: “Fremont Hooters Bartender — m4w — 26: What happened to that call? Did I get played?” And then, occasionally, there are the posts you think might be addressed to you: “Kinko’s Thursday at Noon — m4w — 27: To the 20-something brunette with her friend, I think she called you Michelle. I was a bit busy copying, but even with my back to you I could feel you move around the room. Any chance you read missed connections?”

I suppose that last post could also fall into the “creepy” category. But it also might warrant a response such as, “Well, I do read missed connections. But since my back was turned to you, I’m not quite sure what you look like or who you are. Were you the one printing on the neon pink paper? Tell me more.”

And so it went. After a few back-and-forths, the 20-something brunette and the 27-year-old male decided to meet up. He is a robust young lad, and now we are happily planning our honeymoon.

Actually, we’re not, because the voyeur in me would never dare to respond. Not so Climate Theatre resident artist Claudia Tennyson. Intrigued by the potential and the poetry of Craigslist missed connections posts, she’s been contacting and interviewing people who placed compelling inquiries. For all of us who are addicted to the forum but too timid to post or reply, Tennyson has translated the initial ads and her resulting interviews into a performance that includes a series of artworks that seek to embody each encounter. For fearless types, Tennyson is presenting the event as an opportunity to hook up. **(Michelle Broder Van Dyke)**

MISSSED CONNECTION: SOUVENIRS OF BRIEF ENCOUNTERS

Sun/12, 6 p.m., free. Climate Theater, 285 Ninth St (at Folsom), SF.

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Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

De Young Museum Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). “**Warhol Live.**” Music-oriented Andy Warhol retrospective. Through May 17. “**The Monotypes of Richard Diebenkorn: A Recent Acquisition.**” A collection of 24 prints. Through May 24. “**Signs: Wordplay in Photography.**” Thematic survey. Through June 14. “**The Fauna and Flora of the Pacific.**” Mural by Miguel Covarrubias. Ongoing. **Exploratorium** 3601 Lyon; 563-7337. Tues-Sun, 10am-5pm. \$14, \$11 students and seniors, \$9 youths, free for four and under. **San Francisco Museum of Modern Art** 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). “**Face of Our Time: Four Artists – Yto Barrada, Guy Tillim, Judith Joy Ross, Leo Rubinfin.**” Contemporary work. Through April 26. “**2008 SECA Art Award: Tauba Auerbach, Desiree Holman, Jordan Kantor, Trevor Paglen.**” Through May 10. “**Austere: Selections From the SFMOMA Collection.**” Photography and architecture and

design. Through July 7. “**Otl Aicher: Munchen 1972.**” Graphic design. Through July 7. “**Patterns of Speculation: J. Mayer H.**” German architectural studio. Through July 7. “**Art in the Atrium: Kerry James Marshall.**” Monumental murals. Ongoing. **Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). “**Irreverent: Contemporary Nordic Craft Art.**” Craft art from Sweden, Norway, Denmark, and Finland. Through Sun/12. “**Under a Full Moon: 30 Years of Perpetual Indulgence.**” Show devoted to the Sisters of Perpetual Indulgence. Fri/10 through June 28. “**Nick Cave: Meet Me at the Center of the Earth.**” Mixed media sculptural “soundsuits” by the rising Chicago dancer-turned-artist. Through July 5.

GALLERIES

OPENING

Crown Point Press 20 Hawthorne; 974-6273. Call for hours. “Setting the Scene: Outside In,” group exhibition. Fri/10, 10am-6pm. **Fivepoints Arthouse** 50A Bannam; 989-1166. Call for hours. “Venom v. Camaro,” art duel between Satan’s Camaro and Ben Venom (reception Fri/10, 7-11pm). Fri/10 through April 26. **Gallery Three** 835 Larkin; 931-8035. Call for hours. “Winner Warz,” exhibit and installation by Adam Flores (reception Sun/12, 7-10pm). Sun/12 through May 7. » **The LAB** 2948 16th; 864-8855. Wed-Sat, 1-6pm. “Living Cube,” installation by Rie

Kawakami; “Nothing Ever Happens,” work by Matt Kennedy (reception Fri/10, 6-9pm). Wed/8 through May 2.

Lower Haters Gallery 597 Haight; 864-6549. Call for hours. “Deconstructing the Floating World,” stencils by Jonathan Wakuda Fisher (reception Fri/10, 7-11pm). Fri/10 through April 30.

RayKo Photo Center 428 Third St; 495-3773, www.raykophoto.com. Tues-Thurs, noon-10pm; Fri-Sun, noon-8pm. “The Great Disruption,” photos by Jon Edwards, Sandrine Hermand-Grisel, and Tempest NeuCollins (reception Fri/10, 6-8pm). Thurs/9 through May 20.

» **Root Division** 3175 17th; 863-7668. Wed-Sat, noon-4pm. “Taste 2009,” group show with a culinary theme (reception Sat/11, 7-10pm). Wed/8 through April 25.

» **Shooting Gallery** 839 Larkin; 931-8035, www.shootinggallerysf.com. Tues-Sun, noon-7pm. “Draw Show,” work by 300 artists (reception Sat/11, 7-11pm). Sat/11 through May 7.

Sophia Healing Center 776 Haight; 568-5000. Call for hours. “Beings of Venus,” one-night show. Sat/11, 8pm-midnight.

ONGOING

Altman Siegel Gallery 49 Geary, suite 416; 576-9300. Call for hours. “Trevor Paglen,” new work by the 2008 SECA winner. Through Sat/11.

» **Baer Ridgway Exhibitions** 172 Minna; 777-1366. Tues-Sat, 11am-6pm. “Dark Americana,” group show with Bruce Conner, R. Crumb, Maria Forde, George and Mike Kuchar; “The Transformation of Brandy Baghead and Other Evil Delights,” work by Tom Huck. Through May 9.

Braunstein/Quay Gallery 430 Clementina; 278-9850. Call for hours. “Susan York: Porcelain and Graphite: 200-2009,” sculpture and wall drawings. Through May 2.

» **CordenPotts Gallery** Warnock Fine Arts, 49 Geary; suite 211; 377-4738. Tues-Sat, 11am-5:30pm. “The Caretakers,” work by Bill Mattick. Through April 30.

Crown Point Press 20 Hawthorne; 974-6273. Call for hours. “Setting the Scene: Outside In,” group exhibition. Through April 30.

» **Gallery Paule Anglim** 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. “Dean Pyington,” new paintings; “thought forms 2003-2009,” works on paper by Dean Smith. Through May 2.

Gallery 1988 1173 Sutter; 409-1376. Call for hours. “The Watcher in the Woods,” prints and originals by Daniel Danger and Dan McCarthy. Through April 25.

Gregory Lind Gallery 49 Geary; 296-9661. Call for hours. “Sky Black Ray,” new work by Mel Prest. Through May 2.

Hang Art 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. “Once again I fail to live up to my advance publicity,” paintings by David Fullarton; “Time Lapse,” group show. Through April 30.

John Berggruen Gallery 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. New work by Mark di Suvero. Through May 23.

Marx and Zavattero 77 Geary, second floor; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “I Want You to Want Me,” group show with James Gobel, Kehinde Wiley, and others. Through May 16.

Meridian Gallery 533 Powell; 398-7229. Tues-Sat, 11am-5pm. “Lust, Loss, and Other Lay Figures,” show of three artists curated by Jarrett Earnest. Through May 2.

Pancho Villa 3071 16th St; 864-8840. Call for hours. “Blind Snake and Massacrepieces,” work by Nathaniel de Large. Through Tues/14.

Park Life 220 Clement; 386-PARK. Call for hours. “Listen With Your Ears and Eyes Wide Open. This Time,” group show of over 50 artists, curated by Rich Jacobs. Through Tues/4.

» **Ping Pong Gallery** 1420 22nd St; 550-7483. Call for hours. “A Field Guide to the Atmosphere,” photography and video works by Lindsey White. Through Fri/10.

Ratio 3 1447 Stevenson; 821-3371. Wed-Sat, 11am-6pm. “Capital Zero,” new paintings by Jonathan Runcio. Through April 25.

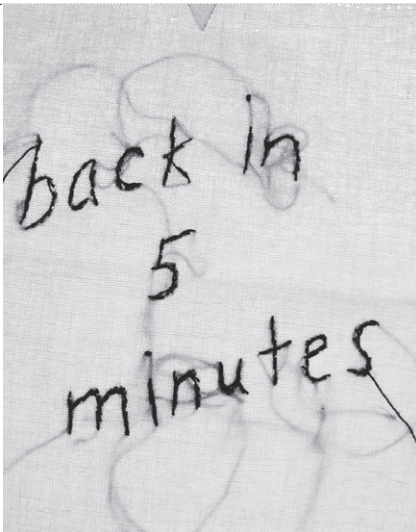
Receiver Gallery 1415 Valencia; 550-RCVR. Mon-Fri, 10am-6pm. “Me vs. Me,” new works by Porous Walker aka Jimmy DiMarcellis. Through May 15.

Steven Wolf Fine Arts 49 Geary, suite 411; 263-3677. Tues-Sat, 11:30am-5:30pm. “Jury Breaks DNA Deadlock,” collages by Kent and Kevin Young. Through May 2.

Toomey Tourell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. “Lyndi Sales: in transit,” solo show by South African artist. Through April 30.

Triple Base 3041 24th St; 643-3943. Thurs-Sun, noon-5pm. “Out of the Flat Files,” work by over 30 artists. Through May 3. **SFBG**

PHOTO BY AMY SNYDER



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The Flores family — including mother (Wilma Bonet), brain-damaged daughter (Gloria Garayua), and sensitive son (David Pintado) — grapple with their tragic past in Marin Theatre Company's production of *Lydia*. At right, Eve's Elixir founder and multiskilled dancer Holly Shaw.

LYDIA PHOTO BY ED SMITH; PHOTO OF HOLLY SHAW COURTESY OF TABOOMEDIA.COM



El Paso passages

Poetic *Lydia* follows a family in transition

by Robert Avila

a&eletters@sfbg.com

At the poetic heart of acclaimed playwright Octavio Solis's aching, wild, and poignant new drama, *Lydia* — receiving a beautifully cast and memorable West Coast premiere at Marin Theatre Company under the direction of MTC's Jasson Minadakis — is a mysterious connection between two very differently challenged and empowered young women: the severely brain-damaged Ceci Flores (Gloria Garayua) and her family's new undocumented Mexican maid, Lydia (Adriana Gaviria). The house they live in, along with Ceci's sharp and sensitive younger brother Misha (David Pintado) and her upbeat but overworked mother Rosa (Wilma Bonet), also comes stalked by some serious, restlessly conflicted, and grieving machismo — aloof yet violent patriarch Claudio (Luis Saguar); renegade big brother and guilt-ridden shit-kicker Rene (Lakin Valdez); and hunky first cousin Alvaro (Elias Escobedo), a newly discharged Vietnam vet turned border patrol agent. But leave it to Solis to put the real muscle in the most compromised of female bodies.

Ceci, played with a deft physical dynamism by Garayua, is the play's vivacious narrator. When not addressing us in physically fluid gestures and urgently poetical language from some residual place inside her own battered head, she lies at the front of the stage in the center of her family's living room, her quaking body a kind of Richter scale of emotional energy registering every molecule of feeling in the tumult around her. She was transformed into this state two years earlier, on the eve of a happier transformation, her quinceañera, after a mysterious car accident that still eats away at her family, especially her father, and older brother Rene, who was at the wheel.

The other motive force, Lydia, arrives with her

own near-death experience behind her, something left purposely vague but giving her presence a sense of destiny, especially when it becomes clear that she alone can understand and speak for the seemingly vegetative Ceci. Lydia is also an unexpected balm to the suffering Claudio and a seminal inspiration to the burgeoning poet in Misha. Meanwhile the threat of deportation hangs over her in the person of the zealously authoritarian Alvaro. Before the end, Lydia will become the catalyst for still one more startling transformation, amid joyful memories and torturous longing associated with childhood play and flower-ing sexuality among the siblings and their cousin.

San Francisco's Solis is one of the theater's great poets of the border, in senses both banally specific and relentlessly far-reaching. Like many of his plays (including *Bethlehem*, *Santos y Santos*, and *El Otro*), *Lydia* is set just this side of the geopolitical divide between Mexico and the United States, where no lines physical, social, or otherwise actually divide people very neatly — but rather messily and haphazardly. The doubling and blurring of identities among his characters is one of Solis's tried-and-true dramatic avenues into this reality, this border condition, a world forever straddling and negotiating two others to which it can never wholly belong. It's the great paradoxical beauty of his work that in its concrete social and cultural details, hilariously accessible yet indigenous humor, and the sheer lyricism it inspires, this uniquely unsettled world gathers universal force and significance. **SFBG**

LYDIA

Through Sun/12, see stage listings for schedule, \$20–\$51
Marin Theatre Company, 397 Miller, Mill Valley
(415) 388-5208
www.marintheater.org

DANCE COCKTAIL: EVE'S ELIXIR PERFORMERS MIX STYLES AND GENRES

If you asked a member of the dozens of ethnic dance groups that make their home in the Bay Area (103 of them auditioned in January for the yearly San Francisco Ethnic Dance Festival) why they are willing to rehearse many hours and perform for little or no money, they'll tell you that they like the dances. But of almost equal importance is the sense of community these ensembles create. No doubt nostalgia for a better and simpler world may be factors as well. Even so, it's the sense of being with people who share similar values that creates powerful bonds.

As in any other tight-knit community, however, in order to thrive you need to fit in. In ethnic, or as they are called these days, world dances, there is often not much room for individual expression. What little there is sprouts from within prescribed parameters. Yet some dancers reach beyond these boundaries. Perhaps, as does Wan-Chao Chang, they love Indonesian *and* modern dance. Ramon Ramos Alayo is the Bay Area's best Afro-Cuban dancer, but he takes his choreography well beyond the traditional modes. What if you want to combine flamenco and tango? "There is no place for us — we don't fit into established categories," says Holly Shaw, who is trained in flamenco as well as Middle Eastern, Romani, Balinese, and a slew of other styles. "So we perform in coffee houses and private homes."

To give space to these "homeless" artists, Shaw two years ago started "Eve's Elixir," which highlights contemporary choreographers of world dance. They performed at the open-minded CounterPULSE in the Mission District. For its second incarnation, a grant from the Fort Mason Foundation's In Performance series enables the young enterprise to move into the dance-friendly Cowell Theater. **(Rita Felciano)**

"EVE'S ELIXIR: EYES OF EVE"

Fri/10-Sat/11, 7 p.m., \$25
Cowell Theater, Fort Mason Center,
Marina at Laguna, SF
(415) 345-7575, www.eveselixir.net

Move(men)t: A Men's Dance Festival

▶ **PREVIEW** In the history of dance, the male of the species occupies a curious position. In some cultures only men were allowed to dance in public. In Western aristocratic education, dancing was a requirement for a future courtier. But until fairly recently, ballet choreographers consistently undervalued male dancers, and it was women who pioneered modern dance. In the 1930s, however, Ted Shawn's all-male ensemble did much to break down the prejudice against men in dance. In the Bay Area, every decade or so brings about a refocusing on masculine performances. There is an energy — both virile and tender — to these presentations that, in the past at least, made them very special experiences for men and women alike. Some of that, unquestionably, had to do with the testosterone that just bounced off the walls. Even so, to see so many guys cooperating with each other is still not something we are accustomed to seeing on stage. The latest incarnation of all-male dancing, “Move(men)t: A Men's Dance Festival,” now in its second year, includes Mark Foehringer, who has long choreographed for men; Folawole Oyinlola, of Nigerian descent, who excels in improvisation; Kegan Marling, perhaps best known in his partnership with Jane Schnorrenberg; and Joe Landini's new San Francisco Moving Men. Ten choreographers in all will show their chops in the tiny but hopping Garage performance space. **(Rita Felciano)**

MOVE(MEN)T: A MEN'S DANCE FESTIVAL Fri/10–Sat/11, 8 p.m., \$10–\$20.

The Garage, 975 Howard, SF. (415) 885-4006. www.brownpapertickets.com

Stage listings are compiled by Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

ONGOING

Act a Lady New Conservatory Theater Center, 25 Van Ness; (415) 861-8972. \$22-40. Wed-Sat, 8pm; Sun, 3pm. Through April 26. NCTC performs Jordan Harrison's cross-dressing comedy.

American Hwangap Magic Theatre, Bldg D, Fort Mason Center, Marina at Laguna; 441-8822. \$45-75. Previews Wed/8-Fri/10, 8pm. Opens Sat/11, 8pm. Runs Wed-Sat, 8pm; Sun, 2:30 and 7pm (Sun/12, show at 2:30pm only). Through May 3. Magic Theatre performs Lloyd Suh's story of a Korean immigrant who returns to the US on his 60th birthday to reunite with the family he'd abandoned 15 years before.

▶ **Audacious Artefacts: Parisian Grand Guignol** Hypnodrome, 575 10th St.; 1-800-838-3006, www.brownpapertickets.com. \$15-69. Thurs-Sat, 8pm. Through May 2. Over the years the Thrillpeddlers have dabbled in the diabolic on many levels — from the creepy sci-fi inspired vignette *A Slight Tingling* to the elementally claustrophobic terror of

Orgy in the Lighthouse. This spring's lineup of old Parisian Grand Guignol goodies gleefully exploits an array of human phobias old and new: from dikephobia (fear of justice) to bdellophobia (fear of leeches) to a perhaps hitherto undiscovered phobia, the fear of lewd shadow puppetry. The Thrillpeddlers have always delighted in exploring the uncomfortable, the unconventional, and the flat-out impossible, alternating as tradition demands between tales of terror and comic sex farces, and this year they get down and dirty as prostitutes, lecherous country gentry, amoral jungle guides, and naughty nuns slink and prance across the stage in various states of undress and unprincipled behavior. In *Tics*, a hysterically-paced evening of wife-swapping between expansively sleazy Docteur Martin (Eric Tyson Wertz) and his high-strung dinner guest Monsieur de Merliot (TJ Buswell) results in a veritable onslaught of unfortunate physical reactions, while the cruel fate which befalls impossibly perky radiesthesiologist Eveline Ricard (Maria Leigh) in the 1958 adventure thriller *The Head Hunters* hears back to the titillating sexploitation plots found in vintage men's magazines. The night ends with an erotic take on the Thrillpeddlers patented spookshow which honestly provokes more laughs than shrieks (or moans), but hey, laughter is sexy too! (Gluckstern) **Baptized to the Bone** New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$22-40. Wed-Sat, 8pm; Sun, 2pm. Through May 3. NCTC performs Dave Johnson's dark comedy about scammers in a small Southern town. **Bisceglie's SF Follies** Actors Theatre, 855

Bush; 1-800-838-3006, www.sffollies.com. \$33-40. Thurs-Sat, 8pm; Sun, 2pm. Through April 26. SF's history, people, and culture are toasted and roasted with song, dance, and comedy.

Chains of Dew Eureka Valley Recreation Center Auditorium, 100 Collingwood; www.sffct.org. Free. Thurs/9-Sat/11, 7:30pm; Sun/12, 3pm. San Francisco Free Civic Theatre performs Susan Glaspell's play about a poet who becomes bored of his day job as a bank executive.

Confessions of a Refrigerator Mother Marsh, 1062 Valencia; 1-800-838-5750. \$15-50. Thurs-Sat, 8pm. Through April 25. Carolyn Doyle performs her play based on her own family, including a nine-year-old son with autism.

“DIVAfest” Exit Theatre, 156 Eddy; 673-3847, www.theexit.org. \$5-20. Showtimes vary. Through April 25. The annual women's theater festival features the world premiere of Lee Kizsona's *An Affair of Honor*, a cabaret performance with Shannon Day, and more.

Eccentrics of San Francisco's Barbary Coast: A Magical Escapade San Francisco Magic Parlor, Chancellor Hotel Union Square, 433 Powell; 1-800-838-3006. \$30. Fri-Sat, 8pm. Ongoing. This show celebrates real-life characters from San Francisco's colorful and notorious past.

Evil Hamlet by Wm Shakespeare Stagewerx, 533 Sutter; 412-3989. \$20. Thurs-Sat, 8pm. Through April 25. CatchyName puts a sardonic spin on the Bard, moving his classic play to 1965 Brooklyn.

Executive Order 9066 Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$15-25. Sat, 1pm. Through April 25. Lunatique Fantastique returns with their “live 3D animation” take on the story of a Japanese family's incarceration in a WWII internment camp.

Grease Golden Gate Theatre, One Taylor; www.shnsf.com. \$30-99. Tues-Sat, 8pm (also Wed, Sat-Sun, 2pm). Through April 19. The touring Broadway revival of the famed 1972 musical, later movie, seems a little less rebellious than it once was, and despite a high-energy warm-up act featuring some audience participation under direction of DJ Vince Fontaine (Dominic Fortuna), the opening number, when it finally arrives, initially makes you wonder what you might be doing there in the first place. But then things quickly start to move along, and the genuinely talented and likeable cast locks in the better part of our attention. Even the cameo by Taylor Hicks of *American Idol* fame works predictably, which is to say well, with opening night's screaming teens in the audience no longer needing any cues from Fontaine to play their part. In short, *Grease* has still got a groove, if not quite a meaning. (Avila)

High Spirits Eureka Theatre, 215 Jackson; 255-8207. \$24-42. Thurs/9-Fri/10, 8pm; Sat/11, 6pm; Sun/12, 3pm. 42nd Street Moon performs a musical based on Noel Coward's *Blithe Spirit*.

The Homecoming Phoenix Theatre, 414 Mason, Ste 601; 1-800-838-3006. \$30. Thurs-Sat, 8pm. Through May 2. Off Broadway West Theatre Company performs Harold Pinter's family drama.

The Love Song of J. Robert Oppenheimer Custom Made Theatre Company, 965 Mission; 1-800-838-3006. \$15-25. Wed-Sat, 8pm. Through April 25. Custom Made performs Carson Kreitzer's drama about the Manhattan Project scientist.

Not a Genuine Black Man The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$20-50. Fri, 8pm; Sat, 5pm. Through May 2. Brian Copeland returns with his long-running solo show.

Pride Open Exit Stage Left, 156 Eddy; (510) 568-4118. \$15-20. Thurs/9-Sat/11, 8pm. Eastenders Repertory Company performs their ensemble-created work about sexual identity.

The Shape of Things San Francisco Playhouse, Stage Two, 533 Sutter; www.worklighttheatre.com. \$20. Thurs-Sat 8pm (also April 25, 10pm). Through April 25. Worklight Theatre Company performs Neil LaBute's darkly comic take on the Pygmalion myth in reverse.

“ShortLived 2.0” Studio 250, Off-Market Theatre, 965 Mission; www.pianofight.com. \$20. Fri-Sat, 8pm. Through June 27. PianoFight presents this playwrighting competition for writers and theater groups; top prize -- decided by audience scorecards -- is a month-long run of a full-length production.

▶ **Thom Pain (based on nothing)** Cutting Ball Theater, Exit Theater, 277 Taylor; 1-800-838-3006, cuttingball.com. \$15-30. Thurs-Sat, 8pm; Sun, 5pm. Through April 19. Will Eno's

Thom Pain (based on nothing) is an aggressively funny, coolly insouciant piece of theater terrorism now up in a laser-focused, captivating production from Cutting Ball Theater. Bay Area audiences were introduced to Eno's blazing wit and word play last year in Berkeley Rep's local premiere of *Tragedy: A Tragedy*, but *Thom Pain*, a tortuous and wonderfully hostile-hospitable monologue, achieves a kind of ideal setting and performance in this intimate production executed to the hilt by a very impressive Jonathan Bock, under admirable direction by Marissa Wolf. (Avila)

Point Break Live! CELLSpace, 2050 Bryant; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. \$25. Fri, 9pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

▶ **Rabbi Sam** The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$18. Thurs-Sat, 8pm; Sun, 7pm (except April 19, show at 2pm). Through May 10. Charlie Varon offers a new solo play about a rabbi who wants to reinvent American Judaism.

▶ **The Story** SF Playhouse, 533 Sutter; 677-9596. \$30-40. Tues, 7pm; Wed-Sat, 8pm (also Sat, 3pm). Through April 25. SF Playhouse and Lorraine Hansberry Theater co-present Tracey Scott Wilson's play about an ambitious newspaper reporter whose stories are too good to be true.

War Music American Conservatory Theater, 415 Geary; 749-2228. \$14-71. Tues-Sat, 8pm (also Sat-Sun and Wed/8, 2pm). Through April 26. ACT's Lillian Groag adapted and directs this interpretation of Christopher Logue's *Iliad* translation.

Wicked Orpheum Theatre, 1182 Market; 512-7770, www.shnsf.com. \$25-99. Tues-Sat, 8pm; Sat-Sun, Wed/8, April 15, 22, 29, May 6 and 13, and June 24, 2pm; May 24, 31 and June 7, 14, and 21, 7:30pm. Through June 27. Assuming you don't mind the music, which is too TV-theme-sounding in general for me, or the rather gaudy décor, spectacle rules the stage as ever, supported by sharp performances from a winning cast. (Avila)

Wormhole Socha Café, 3235 Mission; www.crowdedfire.org. Free. Fri-Sat, 8pm (no show April 24); April 19, 3pm. Through April 25. Crowded Fire Theater's 2009 Matchbox Production -- designed to develop new works in intimate settings -- is Marilee Talkington's 3-D sculptural soundscape.

BAY AREA

Basha Rubenchek from Minsk, Comrade of Petaluma Berkeley City Club, 2315 Durant, Berk; 1-800-838-3006. \$19-24. Thurs-Sat, 8pm; Sun, 5pm. Through May 3. Brookside Repertory Company performs Mae Ziglin Meidav's play about the founder of Sonoma County's Jewish Chicken Ranch Co-Op.

Distraacted Mountain View Center for the Performing Arts, 500 Castro, Mtn View; (650) 903-6000. \$23-61. Tues-Wed, 7:30pm; Thurs-Sat, 8pm (also April 11 and 18, 2pm); Sun, 2 and 7pm (no 7pm on Sun/12). Through April 26. TheatreWorks performs Lisa Loomer's comic drama about a worn-out mother and her ADD-inflicted son.

Lydia Marin Theatre Company, 397 Miller, Mill Valley; (415) 388-5208. \$20-51. Wed/8, 7:30pm; Thurs/9-Sat/11, 8pm (also Thurs/9, 1pm and Sat/11, 2pm); Sun/12, 2 and 7pm. Marin Theatre Company performs the West Coast premiere of Octavio Solis' family drama set in 1970s El Paso.

Miss Julie Aurora Theatre, 2081 Addison, Berk; (510) 843-4822. \$28-50. Previews Wed/8, 8pm. Opens Thurs/9, 8pm. Runs Wed-Sat, 8pm; Sun, 2 and 7pm. Through May 10. Aurora Theatre Company performs August Strindberg's classic chamber play.

Old Times Gaia Arts Center, 2120 Allston, Berk; 1-800-838-3006. \$10-28. Wed-Sat, 8pm (also April 18, 3pm). Through April 18. TheatreFIRST performs Harold Pinter's tense drama. L. Peter Callender stars.

▶ **Skylight** Ashby Stage, 1901 Ashby, Berk; (510) 841-6500. \$18-30. Thurs-Sat, 8pm; Sun, 5pm. Through April 26. In David Hare's fine, intelligent and lingering love story, essential political and social fault-lines subtly snake through the rekindled love affair between a committed 30-year-old school teacher and a wealthy older restaurant owner — formerly married, now widowed — as muddled desires, gnawing memories, and an irresistible, inescapable clash of worldviews turn the most intimate feelings and human relations inside out. Never are those feelings or relations crudely reducible to either politics or personality, however, which makes the play — bril-

liantly and sympathetically argued from both sides, and no less resonantly today than when it premiered in 1995 — so unsettlingly truthful and wise. Somehow you'd expect Shotgun Players to get this kind of thing right, but that turns out to be an understatement. Patrick Dooley's admirably astute direction ensures *Skylight* is nothing less than stellar, fronted by two exceptional performances. John Mercer is moment-to-moment brilliant as Tom, whose fierce wit and pride are splendid even when bullying, even when over-compensating for an untouchable pain and vulnerability. Equally pitch-perfect and radiant is Emily Jordan as Kyra, idealist to Tom's pragmatist, and every bit as capable, headstrong, and secretly uncertain as he. Impressive newcomer Carl Holvick-Thomas, meanwhile, offers crucial supporting work as Tom's son, Edward, and Torben Torp-Smith's choice scenic design tastefully echoes the lyrical undertone in the play's strict naturalism. (Avila)

DANCE

Burn the Floor Post Street Theatre, 450 Post; 771-6900, ticketmaster.com. Wed-Fri, 8pm; Sat, 2 and 8pm; Sun, 2 and 6pm. \$39-69. The troupe of 16 dancers take audiences on a journey through Latin and ballroom dance.

Compagnie Marie Chouinard Yerba Buena Center for the Arts, 701 Mission; 392-2545, www.performances.org. Fri-Sat, 8pm. \$39-27. The Montreal company performs two works, *Prelude to the Afternoon of a Faun* and *The Rite of Spring*.

“Eve's Elixir: Eyes of Eve” Cowell Theater, Fort Mason Center, Marina at Laguna; 345-7575, www.eveselixir.net. Fri-Sat, 7pm. \$25. Contemporary world dance with Ramon Ramos Alayo, Wan-Chao Chang, Tom Maycock, Riquezas Flamenco Company, Hannah Romanowsky, and Holly Shaw.

Move(men)t: A Men's Dance Festival Garage, 975 Howard; 885-4006, www.brownpapertickets.com. Fri-Sat, 8pm. \$10-20. Ten choreographers pool their talents for this all-male program of dance. See pick box.

Pythia Somarts Cultural Center, 934 Brannan; 433-1235, www.tixbayarea.org. Fri, 8 and 10pm; Sat, 7 and 9pm. The dance company performs *A Portrait By Means of the Sun*. **San Francisco Ballet** War Memorial Opera House, 310 Van Ness; 865-2000, www.sfballet.org. Wed, 7:30pm; Thurs, 8pm. \$8-235. The program includes Balanchine's *Stravinsky Violin Concerto*, Christopher Wheeldon's *Within the Golden Hour*, and Jerome Robbins' *West Side Story Suite*.

PERFORMANCE

“Definitely Not the Easter Bunny” Rrazz Room, Hotel Nikko, 220 Mason; 1-866-468-3399. Thurs-Sat, 10:30pm. \$30. Drag star Lady Bunny performs stand-up and song parodies. **“Good Friday: Carpool to Hell”** Thick House, 1695 18th St; www.brownpapertickets.com/event/59328. Thurs-Sat, 8pm. \$10-15. Bindlestiff Studio presents this sketch comedy show.

“The Loom and the Ship” NOHspace, 2840 Mariposa; 621-7978. Fri-Sat, 8pm. \$20. Penelope has her say in this interpretation of *The Odyssey* by Patti Trimble and Douglas Kenning.

“Missed Connection: Souvenirs of Brief Encounters” MicroClimate Project Space, Climate Theater, 285 Ninth St; www.climate-theater.com. Sun, 6-9pm. Free. Artist Claudia Tennyson presents this installation and performance event inspired by Craigslist missed-connection posts. See pick box in art listings.

“Youth Speaks Teen Poetry Slam” War Memorial Opera House, 301 Van Ness; www.youthspeaks.org. Sat, 7pm. \$6-18. Marc Bamuthi Joseph hosts the finals of this annual event celebrating teen poets.

COMEDY

Cobb's Comedy Club 915 Columbus; www.cobbscomedy.com. Thurs-Sat, 8pm (also Fri-Sat, 10:15pm). “Far Easter 4” with Dat Phan, KT Tataru, Randall Park, and Ali Wong. \$15.50-20.50.

“Comedy Speakeasy” Purple Onion, 140 Columbus; 956-1653. Wed, 8pm. \$10. Jeff Cleary and Chad Lehrmann host this weekly event featuring local and national comedians. **Punch Line** 444 Battery; 397-4337, www.punchlinecomedyclub.com. Wed-Sat, 8pm (also Fri-Sat, 10pm); W. Kamau Bell, Kevin Camia, Sean Keane, call for price. **SFBG**

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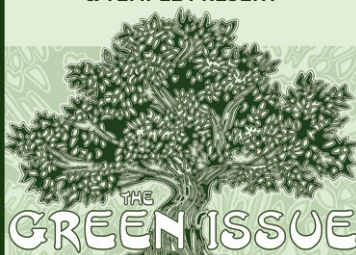
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EVENTS



Sisters of Perpetual Indulgence events

PREVIEW It's Easter time, which means drugstore aisles are bloomin' with Peeps, bonnets are being bedecked, and aspiring Hunky Jesuses (the Biblical kind, not the Madonna-datin' kind) are frantically doing ab exercises prior to the annual Sisters of Perpetual Indulgence celebration in Dolores Park. This year, the annual bash is extra-special, marking 30 years of good works (and fabulous accessorizing) by the organization, which has gone global — the theme is "Nun World Order" and some 150 national and international Sisters will be in attendance. Can't get enough Sisterhood? Make sure you check out "Under a Full Moon: 30 Years of Perpetual Indulgence," on view at the San Francisco Library and the Yerba Buena Center for the Arts. Featured are archival materials chronicling the group's three decades of colorfully-dressed, white-faced, charity-supporting, queer- and sex-positive, Pope-exorcising, boundary-pushing history. (**Cheryl Eddy**)

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Opening party Fri/10, 8 p.m., free (RSVP required by Thurs/9, 11:59 p.m.)
Installation on view Tues–Wed and Fri–Sun, noon–5 p.m.; Thurs, noon–8 p.m., \$5–\$7. Through June 28. Yerba Buena Center for the Arts, 701 Mission, SF; www.ybca.org. Also: through May 7. Sun, noon–5 p.m.; Mon and Sat, 10 a.m.–6 p.m.; Tues–Thurs, 9 a.m.–8 p.m.; Fri, noon–6 p.m., free. San Francisco Main Library, third floor, James C. Hormel Gay and Lesbian Center, 100 Larkin, SF; (415) 557-4499.

NUN WORLD ORDER: THE SISTERS' 30TH ANNIVERSARY CELEBRATION

Sun/12, 11 a.m., free. Dolores Park, 19th St at Dolores, SF (after-party, 6 p.m., free, Noe at Market, SF); www.thesisters.org.

Events listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 8

RADAR reading series Latino-Hispanic Room, Lower level, San Francisco Main Library, 100 Larkin; (415) 557-4400. 6pm, free. Michelle Tea hosts this showcase of emerging and underground writers featuring Renee Hahn, Lorelei Lee, Bucky Sinister, and Patrick O'Neil.

THURSDAY 9

"Closing Reception: The African American Concert Singer: 1900-1960" African American Center, San Francisco Main Library, 100 Larkin, SF; (415) 557-4400. 5:30pm, free. Celebrate the 111th birthday of the legendary Paul Robeson, whose life work is chronicled in the exhibition.

SATURDAY 11

Nerd Nite Langton Lab, Nine Langton; (310) 699-1471. 8pm, \$7. It's like the Discovery Channel with beer! Presentations will include "Everything You Ever Wanted to Know About Birds (And a Few Things You Didn't)," "The Neurobiology of Zombies," and more.

West Coast Live San Francisco Ferry Building, One Ferry Bldg; www.wcl.org. 10am, \$18. See the two hour live broadcast featuring guest host Mike Greensill, Edward Humes, author of *The Eco Barons*, musician Danny O'Keefe, author Cheeni Rao, journalist David Wiegand, and comedian Will Durst.

BAY AREA

Queer Contra Dance Fifth Anniversary Humanist Hall, 390 27th St., Oak; (510) 914-1486. 7pm, \$10. Join in on this "gender-role-free" folksy barn dance.

SUNDAY 12

Green Hairstreak butterfly walk Corner of 14th Ave and Rivera, SF; (415) 564-4107. 11am, \$10-50 suggested donation, RSVP required. See this butterfly, once in abundance in San Francisco, in the Sunset District's Hawk Hill and Rocky Outcrop and lend a hand in restoring its habitat.
Union Street Easter Parade and Spring Celebration Union from Gough to Fillmore, SF; 1-800-310-6563. 10am-5pm, free. Events, activities, entertainment, and an Easter bonnet contest.

MONDAY 13

"Green City Mayors: How to make your city sustainable" Commonwealth Club, second flr, 595 Market; (415) 597-6700. 6pm, \$18. Panel includes Greg Nickels, mayor of Seattle; Gregor Robertson, mayor of Vancouver, British Columbia; and moderator Hunter Lovins discussing ideas on greening North America's cities.

TUESDAY 14

Amy and David Goodman Herbst Theatre, room 110, 401 Van Ness Ave, SF; (415) 621-6600. 8pm, \$20. Longtime host of Pacifica Radio's *Democracy Now!*, Amy Goodman is joined by her brother, journalist David Goodman, to talk about their latest project, *Standing Up to the Madness: Ordinary Heroes in Extraordinary Times*. **SFBG**

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 (3) Three's a Crowd roll, We Be Sushi
 (4) Duck liver mousse with truffles, La Folie Lounge
 (5) Green chicken curry, Magic Curry Kart



The dream cantina

By Paul Reidinger
 paulr@sfbg.com

Tropisueño's resonant name hints at dreams, but you won't be doing any dreaming there. In the evenings the restaurant — it's a kind of urban cantina — catches fire like a piece of newsprint and blazes up into a fabulous, if noisy, party. (For purposes of this piece, I assume the existence of a world in which there is still such a thing as newsprint.) If the need to lose consciousness somehow overtakes you, getting blitzed isn't a problem, since, in line with the current trend, the bar is seemingly omnipresent, and the restaurant offers various deals on cocktails. But even if you end up having to pay for your food or libations or both, you won't hear the sound of the bank

breaking; Tropisueño stresses value and offers it, especially considering the posh location.

That location is on Yerba Buena Lane, a brief pedestrian promenade that runs between Market and Mission streets and grazes the new Jewish Museum, just north of Fourth Street. In the past few years, this area has become as chockablock with shoppers as Union Square. They dart from Nordstrom to Bloomingdale's to Hickey Freeman to St. John, and while no one's buying much of anything these days, darters and window-shoppers do work up appetites. Add the museum-goers and the Yerba Buena Center-goers, and you have quite a stew. Stir briefly and serve.

On the spectrum of urban cantina styles, Tropisueño falls

somewhere in the neighborhood of Chevy's and Tres Agaves. It isn't as vast as the latter, but it does claim a regional Mexican identity (as a Jalisco beachside seafood joint, hence the "tropi-"). It's also replete with rustic wood finishings, including those wonderful chairs that are Mexico's answer to the Mediterranean's ubiquitous *taverna* chairs. When you are inside, a certain illusion of Mexicanness does pleasantly flicker, like a tabletop candle. But if you look outside, through plate-glass windows framed with brushed stainless steel, you are back in the cold, hard city. A similar jarringness haunts Roy's, just a few blocks up Mission: If you hold your gaze inside, you sense a faintly but agreeably Hawaiian aura, but if you look out, you see

Muni trolleys plowing through seas of windswept trash.

Tropisueño also borrows from the grander Maya by functioning as a kind of giant street cart during lunchtime. On the menu: tacos, burritos, et cetera. Of course, some of these foodstuffs are of enduring appeal and do carry over into the dinner hour, when the restaurant assumes its restauranty guise, but the offerings broaden considerably beyond what even the most ambitious street-cart cook might attempt.

First, though, you have to take care not to stuff yourself with the bottomless basket of fresh, warm tortilla chips that reach your table soon after you do. Whatever quibbles one might have about Chevy's, there's no denying the excellence of their chips, and Tropisueño's are

every bit as good. You can dunk them in either of two salsas, one of avocado and tomatillo, the other tomato-based with plenty of smoke and spice.

Given the wealth of fried corn meal in our basket, I was secretly dismayed by the pair of tortilla disks that accompanied the ceviche de pescado (\$7). The intention, apparently, is that you will break off chunks of the disks and spoon the ceviche onto them — a kind of DIY Mexican crostini. But we ended up dispensing with the disks (which were less delicate than their chip cousins in the basket) and eating the ceviche with spoons. The ceviche itself was wonderful: tiny boulders of plump, white fish (I would have guessed cod, but it was tilapia),

CONTINUES ON PAGE 42 »

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Cantina CONT>>

puckered by plenty of lime juice and intricately punctuated with cucumber and onion dice, minced cilantro, and dabs of avocado.

We could have performed the same sort of triage, or diage, on the empanadas (\$8), a merry little band of pastry turnovers stuffed with mushrooms and cheese, but this would have involved actual deconstruction — a kind of meatless butchery — rather than simply a refusal to construct. Plus, the pastry was outstanding and addictive.

The main courses range widely, from a vegetarian pozole — the traditional hominy stew, not traditionally vegetarian — to albóndigas, a.k.a. meatballs. But the house favorites are all from the sea and include the spirited camarones tropisueños (\$16), good-sized, chubby, wild-caught shrimp sautéed and sauced with a purée of chile de arbol (a fairly mild red variety), lime juice, cilantro, and a little Mexican *crema* for softening. Throw in a sizable berm of Spanish rice, a pot of black beans, and a little steamer of fresh flour tortillas and you're looking at well, *fullness*.

People who love to gorge themselves on chips and salsa while retaining a sense that dinner itself remains to be eaten will be relieved to learn that the menu also offers "old-school" combo plates of trusty favorites, such as chicken tacos (\$9.95 for two), stuffed with shredded green cabbage, *queso blanco*, and cubes of boneless grilled breast. The tacos are quite tasty, with or without an extra dollop of salsa smuggled in from the chips basket. They're double-wrapped in corn tortillas, which are soft though not as soft as their flour cousins, and this doubling up makes them both starchier and more rubbery. The ideal tortilla is soft enough to form a pliant pouch around its contents. These are not that soft, so *ten cuidado* or you will be the author of a mess. **SFBG**

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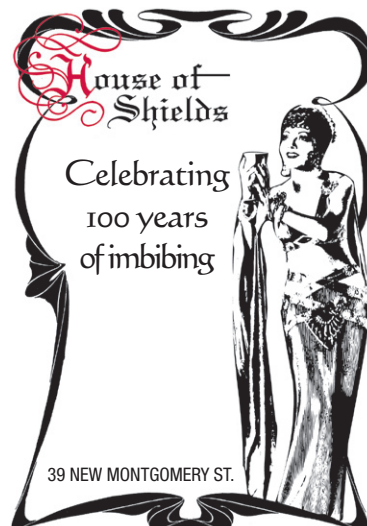
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Morality

By L.E. Leone

le_chicken_farmer@yahoo.com

CHEAP EATS Intoxicated by how pretty flowers are in



the dark and wowed by the sheer size of the lit TVs in all my neighbors' windows, I accidentally hit my head on a tree.

Hard. The rest of my life is going to be a dream.

Here's the part where Earl Butter sends a messenger pigeon saying he's sick, but not sick, and will be sitting home and crying unless anyone comes over and drinks and eats vegetables with him.

Well, I have no particular plans for the evening. I was planning to stay home and cry, myself, so I tell Earl Butter's bird to tell Earl Butter I'll be right over. If I don't hit my head *too* hard on too many trees, walking to BART.

Which I didn't. One tree. Hard, but not hard enough to make my life much more than dreamy. What I failed to account for was all the distractions that would bonk and bewitch me on the other side of the pond, walking *from* BART to Earl Butter's. Namely, and in no particular order: Pizzeria, the Mission's first (that I know of) stone oven pizza, good ol' Good Vibrations, and of course New Yorker's buffalo wings because I needed some lube.

Butter and hot sauce, babe. That's what I'm made of.

Buffalo wings remind me of Earl Butter, who got made in upstate New York and introduced me to buffalo wings and bowling as a way of life.

But a friend of a friend of mine died yesterday of either cancer or knife wounds. She had cancer and then got mugged and stabbed, see, and then died in her sleep after she got out of the hospital, hard to say why. So my friend wrote to me, even though I never knew her friend, and it was like an obituary.

"She loved camp comedians, naughty jokes, show tunes, Ireland, bubble baths, and take-out curry," my friend said of her friend. She said she wished she had a blog because she finds herself wanting to talk and write about her deceased pal. A lot.

And a light went on over my head. It's rare that you get to do something concrete for a friend in need. But the thing is that I kind of do have a blog, or something very

much like one. So why don't I make myself useful for a change and write about my friend's friend for her, a lot, in this restaurant review?

Her name was Mandy. She died at home, at night, in bed with her long-distance girlfriend Kristen, who had come that day from Kansas City to be with her, to help her get well.

Mandy was a psych nurse and sometimes kept baby hedgehogs under a heat lamp in her guest room, according to her friend (my friend), "rising during the night to bottle feed them." She didn't have any brothers or sisters, yet had eight godchildren. Think about it. So whoever stabbed her stabbed someone who didn't have any brothers or sisters, yet had eight godchildren and nursed both baby hedgehogs and human head cases.

Plus there's the take-out curry factor. Nothing pokes the unfunny bone like an extinguished hanker for curry. Or the smell of paint. I could go on and on, on my friend's behalf.

But I know a lot of my readers are muggers, so I'll be succinct: If you take anything at all from this important restaurant review, take this: stop stabbing people, you fucking morons. We're all dying anyway, of breast cancer and heart disease, and we don't need knife wounds on top of it all, so fuck the fuck off. If you lack the skill or finesse to eke a living or pick a pocket cleanly, turn the knife inward and cut your gutless bowels out.

For those of you who aren't muggers, your moral is quite different. When your friend sends a messenger pigeon, and sometimes even if they don't, go to them. Bring lube, and/or vodka. Bring buffalo wings. Bring pizza.

Yes, Pizzeria has a dumb name, and a posh (and therefore empty) interior. But its pizza has that nice, thin, stone oven crispness. Which I so so so love.

My friend's friend Mandy did not like pizza. **SFBG**

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film

Miguel (Algeniz Perez Soto) focuses on baseball glory in the remarkable *Sugar*, from the writers-directors of 2006's *Half Nelson*. At right, veteran film director Agnès Varda looks back on her storied career in autobiographical doc *The Beaches of Agnès*.

PHOTO BY FERNANDO CALZADA



Diamond in the rough

Sugar defies baseball-movie clichés

By Dennis Harvey
a8cletters@sfbg.com

Co-writer-directors Anna Boden and Ryan Fleck made their feature debut in 2006 with *Half Nelson*, a movie with an iffy concept — an at-risk Brooklyn middle school student discovers her teacher is a part-time crackhead but they become best buds anyway — somehow rendered utterly plausible. That same keen sense of atmospheric and character detail, as well as resistance to sensationalism or cliché, is on display again in their new film, *Sugar*. The film has taken its time getting to theaters since premiering at the Sundance Film Festival more than a year ago, but it's likely to be one of the best films of 2009, as it certainly would have been of 2008.

Sugar is also possibly the best narrative film ever about the world of pro baseball, and that's an opinion lifted from people who care a lot more about America's pastime than me. It may not have the sentimental or fantasy appeal of 1988's *Bull Durham*, 1989's *Field of Dreams*, 1984's *The Natural*, etc., but as with *Half Nelson*, Boden and Fleck create something that's at last deeply satisfying, though their happy ending isn't at all one you (or the protagonist) might've planned two hours earlier.

Here we have baseball, football, and basketball as rivals, but in the Dominican

Republic there's just baseball, a national obsession as well as major export. There are more Dominicans in Major League Baseball than any other offshore population. For everyone who reaches that status, there are umpteen contenders, their aspirations often fueled by a desire to raise themselves and family members above the poverty line. That's the case for Miguel (Algeniz Perez Soto), a coolly self-possessed 19-year-old whose big eyes are always watchful and guarded, suggesting a mind sharply focused on advancement despite his low-key demeanor. He's called *Sugar* because, he brags, "I'm sweet with the ladies" — but more seriously, "I've got the sweetest knuckle curve you've ever seen." His hopes of breaking into the majors are everybody's, from his girlfriend and mother to the hometown friends who'll live vicariously through his success.

His pitching skills get him plucked from Boca Chica baseball academy to a cattle-call camp in Phoenix where a lot of other Dominicans await their big chance — or discover it will never come. *Sugar*, however, gets hand-picked for the minor league Kansas City Knights where, after a fumbling start, he looks like star material.

But as the dream grows nearer, so does *Sugar*'s evolving sense of insecurity and isolation. He's absorbed almost no English, so coaching instructions, teammate camara-

derie, and even restaurant ordering remain blank mysteries. He's housed with a well-meaning farm family whose Presbyterian pieties are equally foreign (despite his own crucifix-kissing before each game). When their corn-fed granddaughter sends mixed signals his way — seemingly more interested in spreading salvation than locking lips — our sexually experienced protagonist can only read her behavior as duplicitous. Having left school at 16, he's intimidated by teammates like Brad (Andre Holland), a million-dollar draftee who's always got his Stanford degree to fall back on.

Boden and Fleck did their research and then some. To their further credit, it's all so fully integrated *Sugar* feels more verité than instructive. Like the performance of Soto (who'd never acted before, and might not again), the film doesn't outline its agenda or emotions — indeed, some might find it a little too internalized and averse to melodrama. Yet it does exert a spell, building almost unnoticeably until the cumulative effect quietly exhilarates. Among so many recent movies about immigrants pursuing the elusive American Dream, *Sugar* is a rare upbeat one, partly because it allows that the dream might best be realized when one settles for less than it first promised. **SFBG**

SUGAR opens Fri/10 in Bay Area theaters.

THE PASSION OF AGNÈS: VARDA'S AUTOBIOGRAPHICAL DOC

Director commentaries are de rigueur in the DVD age, but few filmmakers possess the élan to warrant a feature length auto-exegesis. Agnès Varda is one, and her most recent memory piece — she claims it's her last — cheerfully dissolves the boundaries between memoir, retrospective, and installation. The film caps the Pacific Film Archive's month-long series, "Agnès Varda: Cinécriture," and faithful attendees will be rewarded by its recollections of earlier works from *La Pointe Courte* (1954) to *The Gleaners and I* (2000). *The Beaches of Agnès* begins with the 80-year old Varda spryly instructing her devoted assistants. These are people willing to enter a reverie on the placement of various mirrors. "If we opened people up, we'd find landscapes," she explains of her motivation for filmmaking, before setting off on an unclassifiable daisy chain of reenactment and reminiscence. The film moves at the leisurely pace of the flaneur's walk, the better to relish Varda's joie de vivre and sweet bawdiness. Where to begin? With her color-bending bowl cut or Chris Marker's grinning cat cameos? With the ephemera of Varda's innumerable home movies or her defense of the so-called "Manifesto of the 343 Bitches"? With the many things she adores — blurry foregrounds, ancient frescoes, heart-shaped potatoes, neighbors — or her W.G. Sebald-like resuscitation of photographs? "All the dead lead me back to Jacques," she says, referring to her great love, Jacques Demy. Their life together loops *Beaches* with enough beautiful images to warrant several viewings. A must. **(Max Goldberg)**

THE BEACHES OF AGNÈS

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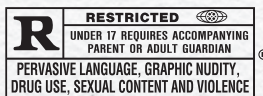
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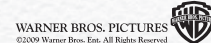
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Pig Hunt

» REVIEW Exasperated by various forms of interference on his prior studio features (1989's *The Horror Show*, 2001's *Jason X*, 2006's *Skinwalkers*), director Jim Isaac chose to produce this first script by Zack and Robert Mailer Anderson (latter the author of satirical NorCal roman à clef *Boonsville*) independently. That decision clearly paid off, since *Pig Hunt* retains an unpredictability that no bottom-line-focused mainstream horror film would dare — or even conceive of — these days. John (Travis Aaron Wade) and several buddies depart from SF for some weekend warrioring in Mendocino County, though the guys-only intent is somewhat compromised by his girlfriend Brooks (Tina Huang), who insists on coming along (and proves the best shot). The idea is to shoot some game like real he-men, complete with the khakis and camo-wear required to really act the part. But the group soon acquires some uninvited tag-alongs in the form of two redneck buddies from John's distant childhood. They seem to have a score to settle — and that's before some unfortunate infighting turns their entire clan against the city slickers. There's also a creepy "hippie commune" consisting of one male leader (poet-activist Bryonn Bain) and a whole lotta scantily dressed babes. And did we mention the allegedly 3,000 pound porcine "Pigfoot" known as the Ripper running around, tearing apart critters and humans alike? The Andersons and Isaac take their time getting to the mayhem, exhibiting idiosyncratic taste in tone, pacing, and music (the original score is by Primus' Les Claypool, who alongside blues mouth-harp master Charlie Musslewhite plays a support part) as well as a sly approach to mixing up genre conventions. Not everything here works, but this very local production is refreshing simply for being the rare horror movie of late whose entire narrative progress isn't obvious after the first 10 minutes. **(Dennis Harvey)**

PIG HUNT Fri/10–Sat/11, midnight, \$9.50. Clay, 2261 Fillmore, SF. (415) 346-1124

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shamai, and Matt Sussman. The film intern is Natalie Gregory. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide.

OPENING

Dragonball: Evolution The manga series hits the big screen in this live-action film directed by James Wong (2000's *Final Destination*). (1:24)
Gigantic *Gigantic* recalls the gimlet-eyed, halcyon days of '90s indie filmmaking, when "quirky" was just another word for every reason to commit your painfully awkward coming-of-age tale to celluloid. Its perspective is tightly circumscribed; its family-centered world, contracted — and hey, the Pixies tune of its title doesn't even surface in the soundtrack. Yet this quietly yet proudly strange romantic comedy has charm to spare, thanks to an impressive cast of comic vets and a relative newbie. At 28, the sweet, seemingly hapless Brian (Paul Dano) appears to be sleepwalking toward a dead end, selling pricey Swedish mattresses in downtown New York City, being eclipsed as the last, accidental child of aged bohemian parents (Ed Asner and Jane Alexander), trying against all odds to adopt a baby from China, and regularly being attacked by a mysterious homeless man (comedian Zach Galifianakis). Then one day a brash, booming loud, well-heeled customer (John Goodman) sweeps into the showroom, leaving his cute but scattered daughter Harriet (Zoëy Deschanel) in his wake. Will Brian stir himself, rise to action, and grab for the brass ring of maturity and opportunity? Compelling players like Dano, Goodman, and

Asner take *Gigantic*'s conceit to the next level, while director and co-writer Matt Aselton has a genuine knack for off-center visual compositions — as well as an affection for his off-balance characters. (1:38) *Lumiere, Shattuck*. (Chun)
Hannah Montana: The Movie Can't stop the Cyrus. (1:38) *Oaks*.
The Mysteries of Pittsburgh It's taken 21 years for local author Michael Chabon's beloved first novel to reach the screen — and some might argue it still hasn't. A bland Jon Foster plays Art, a new college grad determined to enjoy his last summer of "freedom" before the dreaded, seemingly inevitable fate of joining the family business of fond yet fearsome dad Joe (Nick Nolte), which happens to be organized crime. But what's intended to be a quiet last hurrah becomes anything but once he's whisked into the orbit of beautiful aspiring violinist Jane (Sienna Miller) and her boyfriend, the charismatic, thrill-happy, somewhat mysterious Cleveland (Peter Sarsgaard). Adaptor-director Rawson Marshall Thurber effectively translates a fair share of the book's tension and charm, but its fans might justifiably take great exception to several changes made: Notably the complete elimination of one major character, and the considerable downplaying of the triangle's bisexual aspects. So these Mysteries are a whole lot less gay than they were in 1988. Significantly compensating are fine performances by Nolte and Sarsgaard, the latter doing a scruffier version of the English Pied Piper he plays in soon-to-be-released Sundance hit *An Education*. (1:35) *Embarcadero, Shattuck*. (Harvey)
Observe and Report Seth Rogen, mall cop. (1:25) *California, Four Star, Presidio*.
» Paris 36 *Paris 36* immediately reminded me of *Moulin Rouge!* (2001) It's about a theatre

in Paris (Fauborg to be exact), and the misfits who try to save it — except this time around, it's 1936, and times are tough, despite hope for the Popular Front government. The story centers on three men recently canned from the Chansonnia music hall. Personality differences notwithstanding, Pigoil (Gérard Jugnot), Milou (Clovis Cornillac), and Jacky (Kad Merad) join together and "occupy" the Chansonnia in hopes of buying it back from the cruel, mob-boss-type owner, Galpiat. There's also a cute, accordion-playing son and a beautiful singer (enter love interest) Douce (Nora Arnezeder). These characters all contribute to the fate of the theater. It actually isn't a musical, though show business is the backdrop and you do catch a few musical numbers. Directed by Christophe Barratier, *Paris 36* is cute. It feels old-fashioned. While the beginning seemed slow, I was hopeful for Chansonnia in the end. Mission accomplished. (2:00) *Albany, Clay, Smith Rafael*. (Gregory)

» Pig Hunt See pick box. (1:41)

» Skills Like This *Skills Like This* been made after the economic collapse, its frustrated playwright-turned-bank robber, Max (scripter Spencer Berger), would probably have seized upon his new career as an alternative to financial ruin. But Monty Miranda's comedy, which screened at the 2009 San Francisco Independent Film Festival, isn't as timely as all that. Max decides to become a criminal for existential rather than pragmatic reasons — ripping shit off just makes him feel happy. He simply isn't as good at anything else (and a snippet from one of his deliberately dreadful plays bears at least some of this out). *Skills Like This* becomes more and more surreal as Max's malaise begins to affect his friends, including comic-relief doofus Tommy (Brian D. Phelan) and Dave (Gabriel Tigerman), who at times appears to have wandered off the set of *Office Space* (1999). There's also a relationship subplot with a comely bank teller (Kerry Knappe) who falls for Max despite having met him mid-crime. *Skills Like This* is entertaining and endearingly acted, but its brand of indie quirk (see *Gigantic* review, above) is a familiar one, not to mention a tease out of step with the times. (1:28) *Elmwood, Sundance Kabuki*. (Eddy)
» Sugar See "Diamond in the Rough." (1:54) *Embarcadero*.

ONGOING

» Adventureland I don't know what it was like to grow up in the '80s, or to work at the local amusement park, or to hopelessly search for a job post-college graduation — OK, maybe I can relate to that last one. Either way, it doesn't really matter. *Adventureland* is the kind of movie that fills its audience with blind nostalgia: you may not know these experiences firsthand, but it sure feels like you do. The plot follows perpetual dork James (Jesse Eisenberg) as he gets forced into a summer job at Adventureland, not quite the happiest place on earth. The work isn't exactly glamorous — think dodging vomit and doling out weak prizes — but the people are the sort of perfect companions you only find in, well, '80s summer comedies. It's a credit to *Adventureland* and its talented cast that they quickly become more than mere character types. Dream girl Em (Kristen Stewart) is fascinatingly flawed, yet still manages to retain her charm. The real strength of the film, however, is that it picks up where director Greg Mottola's *Superbad* (2007) left off. Sure, there are dick jokes and pratfalls, but there's also a lot of saccharine-free sentiment. Think *The Wonder Years* and *Freaky and Geeks* after a ride on the Tilt-A-Whirl. (1:47) *Empire, Grand Lake, 1000 Van Ness, Presidio, SF Center, Sundance Kabuki*. (Peitzman)
Alien Trespass (1:28) *Opera Plaza, Shattuck*.
Ballerina (1:20) *Opera Plaza, Shattuck*.
» Cherry Blossoms (2:04) *Sundance Kabuki*.
» The Class (2:08) *Opera Plaza, Shattuck*.
Duplicity (2:05) *Empire, 1000 Van Ness, Presidio, SF Center, Shattuck, Sundance Kabuki*.
The Edge of Love (1:51) *Shattuck*.
Everlasting Moments (2:12) *Shattuck*.
Fast and Furious I find the choice of title here particularly interesting. If you'll recall, 2001's original was *The Fast and the Furious*; in 2003, *2 Fast 2 Furious*; in 2006, *The Fast and the Furious: Tokyo Drift*. Eliminating "the" for part four — which reunites original cast members Vin Diesel, Paul Walker, and a marginally-more-than-cameoing Jordana Brewster and Michelle Rodriguez — implies that there'll be a more stripped-down, grittier situation playing out onscreen. Or maybe it just flat-out admits that this film is nothing but a recycling of everything that came before. Once again, Walker's a rebellious lawman (FBI agent this time) while Diesel's a crook who specializes in robberies committed at high speed (on an interna-

CONTINUES ON PAGE 48 »



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OPENS NATIONWIDE APRIL 17

ONGOING
CONT>>

tional scale this time); both are adrenaline junkies who only live to get radical. (Seriously, four *Fast and Furious* movies, and only one *Point Break*? What gives?) They butt heads, but eventually unite over a shared desire to take down a particularly evil drug lord. The car porn may be fun, but the

characters are, by now, boring as sin. If you must get your silly-speed-fun fix, I recommend renting "the" first film instead. (1:47) *Grand Lake, Marina, 1000 Van Ness*. (Eddy)

» **Gomorra** (2:15) *Lumiere*.

The Great Buck Howard (1:27) *Smith Rafael*. **Harvard Beats Yale 29-29** (1:44) *Smith Rafael*. **The Haunting in Connecticut** (1:32) *1000 Van Ness, SF Center*.

» **Hunger** Already a veteran Irish Republican Army volunteer serving his second penitentiary term at age 27, Bobby Sands was leader of Republican prisoners at HM Prison Maze, a.k.a. Long Kesh, outside Belfast in 1981. Early that year he commenced a hunger strike joined by numerous other inmates, an action intended to define IRA incarcerates as political rather than criminal prisoners while boosting international attention for the independence cause. After 66 days, he was

the first of 10 participants to die. The story of his final days unfolds in *Hunger* — the first feature by Steve McQueen, the London photographer, sculptor, and maker of often black and white shorts created primarily for the more rarefied atmosphere of museums and galleries. Their minimalist rigor is very much present here in the exactitude of composition as well as their emphasis on physical detail and visceral experience. *Hunger* is completely realized, without compromise. It's

convincingly ugly in an aesthetically beautiful way, cool to the touch, admirably near-perfect, and off-putting. (1:36) *Opera Plaza, Shattuck*. (Harvey) **I Love You, Man** (1:45) *California, Marina, 1000 Van Ness, Orinda, Sundance Kabuki*. **Knowing** (1:55) *1000 Van Ness, SF Center*.

» **Medicine for Melancholy** (1:27) *Roxie*.

Monsters vs. Aliens (1:34) *Grand Lake, 1000 Van Ness, Orinda, Presidio, SF Center*.

» **The Reader** (2:05) *Sundance Kabuki*.

» **Sin Nombre** (1:36) *California, Embarcadero, Piedmont, Sundance Kabuki*.

» **Slumdog Millionaire** (2:00) *Four Star, Oaks, Red Vic, Smith Rafael*.

» **Sunshine Cleaning** (1:42) *Albany, Embarcadero, Empire, 1000 Van Ness, Piedmont, Sundance Kabuki*.

Theater of War (1:35) *Roxie*.

» **Tokyo!** (1:52) *Opera Plaza*.

» **Tokyo Sonata** (1:59) *Bridge, Shattuck*.

12 Rounds (1:48) *1000 Van Ness, SF Center*.

» **Two Lovers** (1:48) *Lumiere, Piedmont, Shattuck, Smith Rafael*.

» **Valentino, the Last Emperor** (1:32) *Embarcadero, Shattuck*.

» **Waltz with Bashir** (1:30) *Four Star*.

» **Watchmen** (2:42) *1000 Van Ness, Sundance Kabuki*.

REP PICKS

» **The Beaches of Agnès** See "The Passion of Agnès." (1:50) *Pacific Film Archive*.

» **Sumurun** Rome wasn't built in a day, and neither was "the Lubitsch ouch," that famed mix of sophistication, wit, and innuendo associated with expat German director glittering Hollywood confections from the mid 1920s to his 1947 death. The Goethe-Institut's Ernst Lubitsch series charts his development toward that signature style, and has already given us two amusing if not particularly subtle early comedies (1918's *I Don't Want to Be a Man*, 1919's *The Oyster Princess*) and one turgid historical melodrama (1920's *Anne Boleyn*). *Sumurun* (1920) falls somewhere between. It's from the director's period with vampy star Pola Negri — three years later fame would draw them both to L.A., where they'd part creative ways — and is based on the kitsch "Oriental" potboiler that had been her breakout stage success. Flailing about to embody animalistic joie de vivre, Negri plays a traveling gypsy dancer who bewitches both a cruel sheik and his handsome son while fending off her hunchbacked guardian (Lubitsch himself in his final acting role). There's quite a lot of racy hijinks, raucous physical comedy, grotesquerie, and conscious campiness (especially amongst the gayer inhabitants of the palace, notably two identical Dromio-like servants). That this was pretty hot stuff in 1920 does underline how times have really, really changed, yet the alternately historic and farcical nonsense does retain some kick as packaged in an "Arabian Nights" fantasia of ornate cardboard extravagance. This is the sort of movie in which a typical subtitle might be "Let the eunuchs inform the harem that the silk merchants have arrived!" (1:25) *Goethe-Institut*. (Harvey) **SFBG**

first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184, www.bal-boamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

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ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$5-10. "OpenScreening," Thurs, 7. For participation info, email atao-penscreenings@atasite.org. "Dances for Camera," curated by Greta Schoenberg and Ben Estabrook, Fri, 8. "Other Cinema:" "Lynne Sachs and Mark Street's Garden of Verses," Sat, 8:30. Poetry reading with Dodie Bellamy and Colin Smith, Sun, 4. This event is free.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$5-10. **Mamma Mia** (Lloyd, 2008), Wed-Sun, 7:30pm (also Fri-Sun, 2pm). Presented sing-along style with onscreen lyrics. **Milk** (Van Sant, 2008), Mon, 2, 5, 8. "Five Buck Tuesdays:" **My Little Chickadee** (Fields, 1940), Tues, 6:15, 8:30.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **The Great Buck Howard** (McGinly, 2008), call for dates and times. **Harvard Beats Yale 29-29** (Rafferty, 2008), call for dates and times. **Slumdog Millionaire** (Boyle, 2008), call for dates and times. **Two Lovers** (Gray, 2008), call for dates and times. "A Salute to Judy Garland and Friends," pianist Richard Glazier in concert with film clips, Wed, 7:30. **Paris 36** (Barratier, 2008), April 10-16, call for times. **On Thin Ice: Our Disappearing Glaciers** (Brancaccio, 2009), Sat, 4:15.

CERRITO 10070 San Pablo, El Cerrito; www.cerritospeakeasy.com. \$12. "Thrillville's 12th Anniversary Show:" •**Plan 9 From Outer Space** (Wood, 1959) and **Re-Animator** (Gordon, 1985), Thurs, 7:30. With special guest Mr. Lobo and liver burlesque by the Twilight Vixen Review.

CLAY 2261 Fillmore, SF; (415) 346-1124. "Late Night Picture Show:" **Pig Hunt** (Isaac, 2008), Fri-Sat, midnight.

GOETHE-INSTITUT 530 Bush, SF; www.goethe.de/sanfrancisco. \$5. "Rare Silent Films by Ernst Lubitsch:" **Sumurun** (1920), Tues, 7.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. "Spring Romance: Melodrama by Borzage:" **The Shining Hour** (1938), Fri, 6:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50.

"Film 50:" **The Killer of Sheep** (Burnett, 1977), Wed, 3. "The Essay in Cinema:" **White Castle** (van der Keuken, 1973), Wed, 7; **From Today Until Tomorrow** (Huillet and Straub, 1997), Tues, 7:30. "Film and Video Makers at Cal:" "How to Dig a Hole: Films by UC Berkeley Students," Thurs, 7:30. "Women's Cinema from Tangiers to Tehran:" **A Door to the Sky** (Lyazid, 1989), Fri, 6:30; "Artists' Films from Beirut to Tehran," Sun, 2. "Agnès Varda: Cinécriture:"

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

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Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

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Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

The Beaches of Agnès (2008), Fri, 8:40 and Sat, 6; **Jacquot** (1991), Sat, 8:15; **Le bonheur** (1965), Sun, 3:30. "Matinees for All Ages:" **The King and I** (Lang, 1956), Sat, 3. "Buddhism and Film:" **Memento** (Nolan, 2000), Mon, 3.

PIEDMONT 4186 Piedmont, Oakl; (510) 464-5980. \$8. "Cult Classics Attack 3:" **Wildcat Women in 3-D** (Gibson, 1975), Fri-Sat, midnight.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-9. **Revolutionary Road** (Mendes, 2008), Wed-Thurs, call for times. **Slumdog Millionaire** (Boyle, 2008), Fri-Sat, call for times. **Life of Brian** (Jones, 1979), Sun, call for times. **The Wrestler** (Aronofsky, 2008), Mon-Tues, call for times.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. **Medicine for Melancholy** (Jenkins, 2008), Wed-Thurs, 8:45 (also Wed, 7). **Theater of War** (Walter, 2008), Wed-Thurs, 7 (also Wed, 8:45). **The Wizard**

of Oz (Fleming, 1939), Thurs, 7:15; Sat, 2:15. With author Evan I. Schwartz (*Finding Oz: How L. Frank Baum Discovered the Great American Story*) in person.

SAN FRANCISCO LGBT CENTER 1800 Market, SF; (415) 703-8650. Free. "Frameline at the Center: Free Screenings for the Community:" "Fun in Girls' Shorts 2: Short Films Series," Thurs, 7:30.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-10. San Francisco Cinematheque presents: "Mark Street: Hidden in Plain Sight," Wed, 7:30. **Our City Dreams** (Clemente, 2008), Thurs-Sat, 7:30; Sun, 2. **SFBG**

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FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0318538-00 The following person is doing business as **GROW YOUR OWN**, 3401 Taraval St., San Francisco, CA 94116. Latitude 10, inc. (OR), 3401 Taraval St., San Francisco, CA 94116. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 2/27/09. Signed Latitude 10, inc. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on March 26, 2009.

Publication date(s): March 25, April 1, 8 & 15, 2009. L#432602

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0318687-00 The following person is doing business as **JIM PO PLUMBING**, 3550 Carter Drive, Apt. #14, South San Francisco, CA 94080. Jim Po, 3550 Carter Drive, #14, South San Francisco, CA 94080. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/23/09. Signed Jim Minhun Po. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on March 23, 2009.

Publication date(s): March 25, April 1, 8 & 15, 2009. L#432601

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0318024-00 The following person is doing business as **YOUR STYLIS-TA**, 2444 Van Ness Ave, #5, San Francisco, CA 94109. Jenna Michelle Romero, 2444 Van Ness Ave, #5, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/25/09. Signed Jenna Romero. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on February 25, 2009.

Publication date(s): March 18, 25, April 1 & 8, 2009. L#432502.

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0318534-00 The following person is doing business as **BACKPACK BLACKJACK**, 1695 18th Street, #317, San Francisco, CA 94107. Gil Cohen, 1695 18th Street, #317, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/16/09. Signed Gil Cohen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on February 25, 2009.

Publication date(s): March 18, 25, April 1 & 8, 2009. L#432504.

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0318624-00 The following person is doing business as **ACTION AUTO GLASS SAN FRANCISCO**, 1579 Custer Ave., San Francisco, CA 94124. Sean Rene Kelley, 72 Crestline Ave., Daly City, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 03/19/09. Signed Sean R. Kelley. This statement was filed by Maribel Jaldon on March 19, 2009.

#432702-April 1, 8, 15 & 22, 2009.

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0318800-00 The following person is doing business as **SOUTIRAGE IMPORTS**, Pier 23, The Embarcadero, Suite 201, San Francisco, CA 94111. American Wine Distributors, Inc., Pier 23, The Embarcadero, Suite 201, San Francisco, CA 94111. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed American Wine Distributors, Inc., Michael Denny, President. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariydena L. Argente on March 26, 2009.

Publication date(s): April 8, 15, 22, 29, 2009. L#432801.

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0318851-00 The following person is doing business as **STINSON CORRELATIONS CONSULTING**, 758 North Point, #1, San Francisco, CA 94109. James Hudson Presley, 758 North Point, #1, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 02/28/09. Signed James H. Presley. This statement was filed by Lena Lee on March 30, 2009.

#432803. April 8, 15, 22 & 29.

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0318912-00 The following person is doing business as **RESTORATION WORKSHOP P&D**, 1716 Revere Ave., San Francisco, CA 94124. Kevin Sheppard, 1716 Revere Ave., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08/20/1997. Signed Kevin Sheppard. This statement was filed by Lena Lee on April 01, 2009.

#432802. April 8, 15, 22 & 29.

NOTICE OF APPLICATION TO SELL

ALCOHOLIC BEVERAGES. Date of Filing Application: **March 11, 2009.** To Whom It May Concern: The name of the applicant is: **MARQUIS CORPORATION USA**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1581 WEBSTER ST, #195, San Francisco, CA 94115-3638. Type of License Applied for: **41- ON-SALE BEER AND WINE - EATING PLACE.** **Publication date(s): March 25, April 1, 8 2009 L#432604.**

NOTICE OF PETITION TO ADMINISTER

ESTATE OF: Rose Ann Ferree. CASE NUMBER: PES-09-292204.To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of ROSE ANN FERREE, AKA ROSE ANN RAMOS. A Petition for Probate has been filed by: **JONELL RAMON MEDINA** in the Superior Court of California, County of SAN FRANCISCO. The Petition for Probate requests that **JONELL RAMON MEDINA** be appointed as personal representative to administer the estate of the decedent. The petition requests the decedent's will and codicils, if any, be admitted to probate. The will and any codicils are available for examination in the file kept by the court. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. as follows: April 15, 2009, Probate Court, Time: 9:00 AM room - 204. Endorsed Filed, San Francisco County Superior Court of California on Mar 20, 2009 by Gordon Park-Li, Clerk, Wilma De Graica, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of letters. Petitioner: JONELL RAMOS MEDINA;5708 Mascot Ave., Sacramento, CA 95824, TELE: 916-821-1029. **Publication date(s): March 25, April 1 and 8. L#432604**

ORDER TO SHOW CAUSE FOR CHANGE

OF NAME CASE NUMBER: CNC-09-545787. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Michele Anne Cohick for change of name. TO ALL INTERESTED PERSONS: Petitioner **MICHELE ANNE COHICK** filed a petition with this court for a decree changing names as follows: Present Name: MICHELE ANNE COHICK. Proposed Name: **MICHELE ANNE COOKE**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 7, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on Mar 6, 2009. Endorsed Filed, San Francisco County Superior Court of California on Mar 6, 2009 by Gordon Park-Li, Clerk. **Publication date(s): March 25, April 1, 8 & 15 2009. L#432603.**

ORDER TO SHOW CAUSE FOR CHANGE

OF NAME CASE NUMBER: CNC-09-545857. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 575 Polk St., Room 001, San Francisco, CA 94102-4514. PETITION OF FRANK SCALES for change of name. TO ALL INTERESTED PERSONS: Petitioner **FRANK SCALES** filed a petition with this court for a decree changing names as follows: Present Name: FRANK SCALES. Proposed Name: **FRANK DENVER**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 9, 2009. Time: 9:00 AM, Room - 218. Signed by James J McBride, Presiding Judge on April 3, 2009. Endorsed Filed, San Francisco County Superior Court of California on Mar 6, 2009 by Gordon Park-Li, Clerk. **Publication date(s): April 8, 15, 22 & 29 2009. L#432804.**

SUPERIOR COURT OF CALIFORNIA COUNTY OF SAN FRANCISCO DEPARTMENT NO. 305 ANITA FRITZ, KENNETH BALDWIN, GREG BREEZE, SANDRA HINES, JOSE ESPINOZA, SANDRA ESPINOZA, JON EVANS, and GREGORY RAUSH, individually and on behalf of others similarly situated, Plaintiffs, vs. VYOMESH PATEL, also known as VYOMESH KUMAR R. PATEL, individually and as Trustee of the VYOMESH R. PATEL LIVING TRUST; VINODKUMAR R. PATEL, and SANGITA V. PATEL, individually and as Trustees of the VINODKUMAR R. PATEL and SANGITA V. PATEL LIVING TRUST; TARUNKUMAR K. PATEL, individually and as Trustee of the PATEL FAMILY REVOCABLE TRUST, MOHAMMED SHAIKH, NASIR SHEIKH, and HANIF SHAIKH, Defendants. CASE NO.: CGC06-458403 NOTICE OF PROPOSE CLASS ACTION SETTLEMENT AND HEARING THEREON Date: June 11, 2009 Time: 9:30 a.m. Dept: Dept. 305 Assigned for all purposes to: Hon. John E. Munter CLASS ACTION/// TO: CERTAIN PAST AND PRESENT RESIDENTS OF THE BRIDGE MOTEL, 2524 LOMBARD STREET, SAN FRANCISCO, CALIFORNIA: PLEASE TAKE NOTICE that if you reside or will reside at the Bridge Motel for 30 or more consecutive days at any time during the period of December 4, 2003 until April 17, 2008, this Notice is designed to advise you about a proposed final settlement of the lawsuit (hereinafter, the Settlement) against Defendants VYOMESH PATEL, VINODKUMAR R. PATEL, SANGITA V. PATEL, TARUNKUMAR K. PATEL, MOHAMMED SHAIKH, NASIR SHAIKH, and HANIF SHAIKH, who have been owners or operators of the Bridge Motel. YOU SHOULD BE FURTHER ADVISED THAT UNLESS YOU FILE A CLAIM AS DESCRIBED IN SECTION V OF THIS NOTICE, YOU WILL NOT RECEIVE ANY BENEFITS FROM THIS FINAL SETTLEMENT. I. BACKGROUND INFORMATION ABOUT LAWSUIT

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Class Representatives Plaintiffs ANITA FRITZ, KENNETH BALDWIN, GREG BREEZE, SANDRA HINES, JOSE ESPINOZA, JON EVANS, GREGORY RAUSCH, and SANDRA ESPINOZA, all individually and on behalf of all others similarly situated, filed this Class Action Complaint in San Francisco County Superior Court on December 4, 2006. The Class Action Complaint was filed against Defendants VYOMESH PATEL, VINODKUMAR R. PATEL, SANGITA V. PATEL, TARUNKUMAR K. PATEL, MOHAMMED SHAIKH, NASIR SHAIKH, and HANIF SHAIKH (hereinafter the iDefendants). On April 17, 2008, Judge John E. Munter signed an order certifying the case as a class action. The class was defined as follows: iAll past and present residents of 2524 Lombard Street, San Francisco, California, commonly known as the eBridge Motel,i who resided there for at least (30) consecutive days at any time during the period of December 4, 2003 to the present [i.e., April 17, 2008] (hereinafter ithe Class Period). PLAINTIFFS HAVE NOW REACHED A PROPOSED SETTLEMENT WITH DEFENDANTS. Plaintiffs claim that the Defendants failed to maintain and repair defective conditions at the Bridge Motel, and the Complaint herein sought monetary damages on behalf of certain current and former residents of the Motel. This settlement pertains to all of Plaintiffs' allegations in this class action suit, including but not limited to the following habitability and/or nuisance conditions n the Bridge Motel: vermin infestation, including rats, mice, and cockroaches, lack of adequate heat, structural problems, power outages and inadequate electrical supply. The Defendants deny these claims. No decision on the validity of Plaintiffs' claims has yet been made by the Court.

II. DEFINITION OF THE CLASS
According to the order signed by Judge Munter, the class certified by the Court consists of all persons who have been residents at the Bridge Motel, located at 2524 Lombard Street, San Francisco, California, for 30 or more consecutive days during the Class Period.

III. NOTICE OF SETTLEMENT HEARING AND YOUR RIGHT TO OBJECT
You are hereby notified that the Court will hold a hearing on June 11, 2009, at 9:30 a.m., before the Hon. John E. Munter in Department 305 of the San Francisco County Superior Court, located at 400 McAllister Street, San Francisco, CA 94102. The purpose of the hearing is to determine whether the settlement agreed to by the Class Representatives and the Defendants is fair, reasonable, adequate and just and should be approved by the court. At the time of the hearing, the Court will also consider the application of attorneys for Class Representative Plaintiffs for allowance of fees and costs of the lawsuit, or direct that such application be considered at a later date without further notice.

The hearing may be adjourned by the Court from time to time by an announcement at the hearing. Any adjournment of such hearing may be made without further notice. Any class member objecting to the proposed settlement may appear at the hearing on June 11, 2009 at 9:30 a.m. in Department 305 and show cause, if any, why the proposed final settlement should not be approved by the Court or that any part of Plaintiffs' Counsels' application for attorneys fees and costs should not be approved. If you are a class member and you object to the proposed settlement, you may file a written objection with the San Francisco County Superior Court and mail a copy of the objection to counsel for Class Representative Plaintiffs, whose address is listed below, on or before May 28, 2009. You may also object verbally at the hearing whether or not you have filed a written objection.

EACH CLASS MEMBER HAS THE RIGHT TO OBTAIN HIS OR HER OWN COUNSEL. THOSE WHO DO NOT OBTAIN THEIR OWN COUNSEL WILL BE REPRESENTED BY CLASS REPRESENTATIVE PLAINTIFFS' COUNSEL, THE LAW FIRMS OF WARTELLE, WEAVER & SCHREIBER AND JAY B.L KOSLOFSKY, ESQ. IV. THE PROPOSED SETTLEMENT
The Class Representative Plaintiffs and the Defendants have agreed to a settlement of their dispute. On October 31, 2008, the Defendants and Class Representative Plaintiffs agreed to a final settlement in the amount of One Million Three Hundred Fifty Thousand Dollars (\$1,350,000.00). The parties have further agreed that, upon approval of this Court, and upon payment in full of the settlement amount, Plaintiffs shall dismiss this action with prejudice against the Defendants. This settlement is subject to the approval of the Court. Under the terms of the settlement, every member of the class who resided at the Bridge Motel for at least 30 consecutive days during the period December 4, 2004 to April 17, 2008 who files a timely claim, and who has not previously opted out of this class action, will be entitled to receive a portion of the settlement.

The Defendants agree to pay the sum of \$1,350,000.00 in cash as a settlement of the claims of the class against them, which sum includes attorney fees and costs. The sum of \$17,500.00 per Class Representative is available for payment to each of the Class Representatives in their capacity as Class Representatives (total \$140,000.00). A total of approximately \$645,000.00 will be available for payment of the damages to Class Members who resided at the Bridge Motel for a period of at least 30 consecutive days during the period of December 4, 2003 to April 17, 2008, assuming Court approval of Class Representative Plaintiffs' attorneys' fees, and costs as summarized below.

Plaintiffs' counsel estimate that class members will receive approximately \$7.00 per day for each day they resided at the Bridge Motel during the period December 4, 2003 to April 17, 2008. The per day figures are approximations based on current information about the number of residents at the Motel. The actual figures may be larger or smaller depending on the number of claims filed. The division of settlement funds for Class Members will be based upon the total number of days that approved claimants resided in the Hotel. YOU MUST SUBMIT A CLAIM IN ACCORDANCE WITH THE PROCEDURE SET FORTH BELOW IN ORDER TO RECEIVE ANY PORTION OF THIS SETTLEMENT.

As compensation for their individual claims and for the responsibilities they undertook in representing the class, Class Representative Plaintiffs ANITA FRITZ, KENNETH BALDWIN, GRE BREEZE, SANDRA HINES, JOSE ESPINOZA, JON EVANS, GREGORY RAUSCH, and SANDRA ESPINOZA, will each receive the sum of \$17,500.00 from Defendants, for a total of \$140,000.00. These sums are in addition to the damage the named Plaintiffs may claim from the class settlement fund. PERSONS WHO HAVE NOT RESIDED AT THE BRIDGE MOTEL FOR AT LEAST 30 CONSECUTIVE DAYS DURING THE PERIOD FROM DECEMBER 4, 2003 TO APRIL 17, 2008, ARE NOT ELIGIBLE TO PARTICIPATE IN THE SETTLEMENT OF THIS CASE.

Defendants relinquish all rights to the settlement funds. Should any residual funds remain after distribution to the Class Members, Plaintiffs may request that the Court distribute the remaining funds to a charitable organization that serves the population such as that which occupied the Bridge Motel during the Class Period, to wit: indigent and/or disabled tenants. The Court's term for this type of charitable distribution is called iocy pres.i

The Class Representative Plaintiffs' attorneys will ask the Court to award \$450,000.00 (one-third of the total settlement) as reasonable attorneys' fees pursuant to their agreement; \$85,000.00 for costs that have already been paid; and \$30,000.00 for the cost of administering the final class settlement. Should the Court grant final approval of the settlement, you will not be able to make any further claim against the Defendants herein based on the claims made by the Plaintiffs in this action, as certified by the Court.

V. PROCEDURE FOR SUBMITTING CLAIMS FOR SETTLEMENT FUNDS
Benefits are available only to Class Members who timely submit a completed, signed claim form. A copy of the claim form will be sent to each class member with this Notice. The claim form may also be obtained from Plaintiffs' attorneys (see below). Completed and signed claim forms must be postmarked or hand-delivered no later than September 11, 2009. CLAIM FORMS POSTMARKED OR DELIVERED IN PERSON AFTER SEPTEMBER 11, 2009 WILL NOT BE CONSIDERED. Claim forms must be sent by mail or delivered in person to Plaintiffs' counsel:

Wartelle, Weaver & Schreiber
582 Market Street, Suite 1800
San Francisco, California 94104
Telephone: (415) 693-0504
VI. EXAMINATION OF PLEADINGS AND PAPERS
Copies of documents produced during discovery proceedings are not on file with the Clerk of the Court, but will be available for inspection by any class member not excluded from this action, and his/her attorney, at the following offices during normal business hours:

Wartelle, Weaver & Schreiber
582 Market Street, Suite 1800
San Francisco, California 94104
Telephone: (415) 693-0504
Copies of numerous motions and other pleadings are on file with the Court.

VII. ADDITIONAL INFORMATION AND SUBSEQUENT HEARINGS
The Class Representative Plaintiffs' Motion for Approval of the Proposed Settlement will be filed by May 15, 2009. At the hearing on the proposed settlement, set for June 11, 2009, as set forth in Section III above, the Court may schedule such further hearings as the Court may deem necessary without the necessity of giving further notice to the class.

If you wish additional information about this Notice or about the settlement, you may contact the Class Representative Plaintiffs' counsel at the addresses and phone numbers listed above.

Benefits are available only to Class Members who timely submit a completed and signed claim form (see information above). IF YOU ARE A MEMBER OF THE CLASS AND DO NOT COMPLETE, SIGN, AND TIMELY SUBMIT A CLAIM FORM, YOU WILL BE FOREVER BARRED FROM PURSUING ANY INDIVIDUAL CLAIM FOR INJURIES, LOSSES, OR DAMAGES RAISED IN THE CIVIL ACTION ENTITLED: Fritz, et. al., v. Patel, et. al., San Francisco Superior Court Case No. CGC06-458403.

CLASS ACTION SETTLEMENT CLAIM FORM
Fritz, et. al. v. Patel, et. al.
San Francisco County Superior Court Case No. CGC-06-458403
In order to participate in the settlement of this action, complete this form, enclose a photocopy of your driver's license or other personal identification, and return the claim form to:

Wartelle, Weaver & Schreiber
582 Market Street, Suite 1800
San Francisco, California 94104
Telephone: (415) 693-0504

This form must be postmarked or personally delivered by no later than September 11, 2009. For more information see the Notice of Proposed Class Action Settlement and Hearing Thereon, mailed with this claim form, or contact the attorneys set forth above. Please fill in this form and sign the declaration below:

Name: _____

Current Phone No. _____

Present residence address: _____

Present mailing address: _____

Social Security No. _____
Date of Birth: _____

Message Address: _____
Message Phone: _____

Did you reside at the BRIDGE MOTEL, 2524 Lombard Street, San Francisco, California, for at least thirty (30) consecutive days between December 4, 2003 and April 17, 2008? Yes _____

No _____
Please set forth the number of each room in which you resided AND the approximately dates you resided in that room at the Bridge Motel between December 2, 2003 and April 17, 2008.

Room No. _____ Dates _____
Room No. _____ Dates _____

Room No. _____ Dates _____
Room No. _____ Dates _____
I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct.

Date: _____
Signature of _____

Class Member
Fritz v. Patel - Notice of Proposed Class Action Settlement and Hearing Thereon
Publication Date (s): April 1, 8, 15 & 22, 2009

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> women seeking men

LOVE TO TRAVEL

Attractive, petite SAF, 58, financially/emotionally stable, landscape designer, likes reading, travel, classical music, working out. Seeking a male, 55-65, 6+, dynamic, energetic, honest, sincere. No drama or bag-gage. LTR. [✆270631](#)

DOMINANT ATTITUDE

Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. [✆851838](#)

STERN BLACK NUNS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. [✆809149](#)

NO GAMES

SBF, 39, HIV+, seeks single guy, late 30s, HIV+, who wants a real lady in his life. [✆308082](#)

TAURUS SEEKS CANCER

SWF, 40, 115lbs, 5'3", blonde/blue, N/Drugs, N/D, into jazz, culture, animals, road trips. Seeking hilarious, obnoxious, loyal SM, 37-45, for LTR. [✆308836](#)

ATTRACTIVE SHF

Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 49-63, N/S. Prefers San Francisco area. [✆651494](#)

EMOTIONALLY 55

But chronologically senior. I'm a youthful, outgoing woman who would still like the company of a N/S man to share movies, walking, dancing and music. Be 60-80 years old! [✆280138](#)

HI!

SWF, 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles, spiritual values. Non-smokers, please. [✆298476](#)

FRIENDS FIRST

SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. [✆943818](#)

DYNAMIC LADY

Female, 62, 5'5", blonde/blue, N/S, energetic, enjoys anthropology, music, art, museums, nature walks, the outdoors, hiking, discussions about politics, economics and the enigma of life. Seeking man for friendship, maybe more. [✆434857](#)

A SEXY PEACH!

SBF, 5'3", average build, smoker, seeks man, 25-60, for friendship first. Let's meet for a drink and see where things go! [✆276500](#)

TAKE A CHANCE ON ME

Feminine woman, very compassionate and caring, ISO honest guy, 50-59, for friendship leading to LTR. Interests include: camping, hiking, the beach, dining out, biking and more. [✆280729](#)

WHATEVER HAPPENS

Ambitious, friendly, optimistic female, 50s, likes the beach, biking, dining, camping, travel. Seeking SM, 50s, for friendship or more, whatever happens! [✆281901](#)

1949 CLASSIC

SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, N/S, N/D, N/Drugs, with similar interests, for friendship and companionship. [✆60214](#)

PRETTY, CLASSY BLONDE

SWF, 50, N/S, Screen Actors Guild member, writer, two degrees, well-traveled, educated, seeks one in a million, old school gentleman, 48-72. [✆284885](#)

SEEKS SPANISH MAN

SAF, 37, N/S, looking for SHM, 29-40, for conversation, going out together and more. [✆288028](#)

THE RIGHT ONE

SBF, attractive, N/S, possibly looking for LTR. Loves music, dancing, movies, wine, candlelight, just hanging out, enjoying life. You: single, well-groomed, diverse in thought, mature, N/S, wine drinker, open-minded, caring, employed, preferably 35-45, in the vicinity of San Francisco. [✆223895](#)

COMPANIONSHIP WANTED

Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic gentleman, 70+, to share life with. [✆61416](#)

ARE WE A MATCH?

SWF, 41, 5'8", looking for SM, 38-48, N/S, for friendship first possibly leading to more. I love curry dishes, the arts, nature, writing. [✆293630](#)

SINGER SEEKS TRUE HARMONY

Petite, fit, attractive, passionate female, youthful 60-years young, UCSC graduate, sensitive, natural, open-minded, 60s influence, peacenik, into music, yoga, healthy lifestyle, cuddling, laughter. Seeking similar tobacco-less male, for friendship first, who desires LTR. San Francisco. [✆274570](#)

GET TO KNOW ME

Outdoorsy, easygoing female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to more. [✆297207](#)

SEEKING SWM

Sexy, attractive SBF, 51, BBW, professional writer, applying to law school, seeks SWM, 30-70, who is professional, emotionally/financially secure. [✆298795](#)

TAKE CONTROL

Middle-aged female looking for a dominant, sincere guy who likes to take control. The older I get, the stronger my desire to satisfy my man is! [✆300031](#)

BUSY SANTA CRUZ GRANDMOTHER

Attractive WiWF, long blonde hair, hazel-green eyes, 5'7". Lives in Santa Cruz works part time in the San Jose area. Wishes to meet an educated, honest, caring gentleman, for movies, music, travel. Friendship first. [✆965249](#)

EDUCATED PROFESSIONAL

WF, 48, interested in meeting an educated PWM, 40-54, to share friendship and possibly more with. [✆301522](#)

TAKE A TASTE

SBF, 160lbs, looking for hungry, mature, discreet man. You like to eat? Well I want to be eaten. Try this hot, spicy brown sugar. [✆301677](#)

ENERGETIC

Tall, attractive woman, just turned 65, looks ten years younger, East Coast origins, seeks mate, 50-70. I'm self-employed in the artistic field and love nature, music. Avid reader, devoted friend. Want to go for a walk? [✆302310](#)

CALL ME!

SF, 235lbs, brown/blue, likes shopping, going out for lunch, amusement parks. Seeking similar male for possible relationship. [✆305897](#)

LET'S TALK!

Compassionate, clean-cut, hard-working male, with good values, likes surfing, camping, dancing, dining, biking, walking, exercise. Seeking similar male, 50s, for possible relationship. [✆310742](#)

ADORABLE SINGLE WOMAN

SF, 50s, friendly, nurturing, artistic, sophisticated, looking for SM, 50-59, for walks, reading, music, dancing, travel, dining, biking and more. [✆309244](#)

I'M WORTH IT

Caring, outdoorsy SF, 50s, with good values, likes music, hiking, kayaking, travel, dining out and the beach. Would like to meet a like-minded man, 40-50, for LTR. [✆309246](#)

GOOD VALUES

Personable, flexible, bright SF, 30s, loves dancing, dining, music, taking walks. ISO similar male, 30-49, for friendship and dating. [✆309250](#)

LOVES THE OUTDOORS

Optimistic, honest woman, 40s, adorable and lady-like, enjoys music, running, dancing, travel, dining, working out. Looking for a similar male, 40-59, for LTR. [✆309253](#)

COMPASSIONATE WOMAN

Goal-oriented, honest, feminine, motivated, optimistic, caring, outdoorsy SF, 50s, into music, exercise, walks, coffee shops, dining out, travel, dancing, biking, camping, the beach and much more. Seeking fun-loving man, 50-60, who is full of life and has similar interests. [✆309256](#)

SEEKING LTR

Classy, personable lady, 40s, loves dancing, travel, beaches, taking walks, hiking. Seeking SM, 50s, for LTR. [✆309257](#)

GOOD VALUES

Hard-working, classy, healthy, friendly, adaptable, ambitious, nurturing, sophisticated female, enjoys dining, running, shopping, dancing, travel, reading, hiking, kayaking. Seeking similar male, 50-69, for LTR. [✆310739](#)

GOOD VALUES

Motivated, hard-working, bright, classy SF, enjoys music, shopping, dining, coffee shops, beaches, seeking SM, 50-59, for whatever happens! [✆272097](#)

GIVE ME A CALL

Caring, goal-oriented, honest, feminine SF, 40s, with good values, interested in reading, exercise, walks, dancing, travel, dining out, more. Seeking interesting person, 40-49, for LTR. [✆272104](#)

PASSIONATE LADY

Caring, honest, feminine SF, 50s, optimistic, bright, hardworking with good values, enjoys music, travel, dancing, shopping, museums, the beach, walks, reading, dining out and more. Would like to meet a male, 50-65, for LTR. [✆309243](#)

LET'S MEET SOON!

Single lady, ambitious, likes music, camping, hiking, traveling. Seeking nice, kind gentleman, 50-70, for dating, possible LTR. [✆276476](#)

> men seeking women

WE MUST MEET ASAP

Blond-haired, blue-eyed carpenter, 6', would like to get together with a SW/HF, 19-39. Let's meet and talk, see what happens! [✆312090](#)

SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. [✆230241](#)

VERY OUTGOING

Male, 5'11", black/green, athletic build, likes travel, having fun, long drives and lots of other activities. Looking for an honest, outgoing woman to explore. [✆305492](#)

RENAISSANCE GENTLEMAN...

seeks slim, energetic, dominant, controlling Renaissance woman, 55-77, for secure, permanent relationship. Call, let's talk! [✆308980](#)

DOWN-TO-EARTH BROTHER...

seeks casual relationship. Dominant, kinky, disease-free BM seeks mutual sexual arrangement with one partner whom I can enjoy and explore with. Not seeking conventional relationship. Only want to be exclusive with one woman and have a degree of companionship. Prefer submissive, adventurous, open-minded partner. [✆310844](#)

OPEN-MINDED

SBM, 34, 5'11", 175lbs, loves camping, nature, cooking, cuddling, bowling, movies. Looking for SF, 18-65, for friendship or more. [✆284159](#)

YOUNG AND FUN!

Goal-oriented, hard-working, honest, compassionate male, 20s, likes shopping, tv, coffee shops. Looking for similar female, 22-29, for LTR. [✆309247](#)

SHARE MY LIFE

BM, 58, 5'6", enjoys music, the beach, going for drives, being out and about. Seeking vivacious lady, 18-65. [✆310717](#)

SBM SEEKS SWF

SBM, 59, 5'9", 200lbs, loves jazz, R&B, the outdoors. Seeking tall SWF, 45-60, for possible relationship. [✆248405](#)

LOOKING FOR NEW FRIENDS

SWM, 60, 170lbs, 5'8", looking for soulmate to explore a possible future together, with love, respect and affection as the building blocks. [✆247258](#)

ARE WE A MATCH?

SM, 25, 6'5", 275lbs, short black/brown, H/W proportionate, N/S, no children, Native American, looking for humorous SF, 21-33, with good personality. [✆272019](#)

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LONELY MEXICAN IN SEARCH OF...

that special someone. 33-year-old security officer, working nights, sweet, kind, caring, responsible, honest, seeks attractive, compassionate, loving, understanding, tolerant single female, 25-49, for dating. If we are compatible, we'll take it from there. Must live within the Bay area peninsula. [✆298104](#)

SEEKS OLDER WOMAN

SWM, 30, 6'3", wants to meet an older lady, 48-70, who wears short skirts and dresses, has a nice body and personality. LTR. [✆298267](#)

CAN YOU SMILE?

SWM, 5'10", 150lbs, longish brownish hair, positive person, fairly fit, outdoorsy, N/S, N/Drugs, vegetarian, not into drama, seeks similar SWF, 18-42. [✆298098](#)

COME PLAY

Sexy, mature male looking for naughty little good girl to see on a regular basis near my house in Marin County. Days or evenings. You should very sensual under 5'7", H/W proportionate, white, Asian or Latin. [✆280142](#)

LET'S MEET

WM interested in meeting S/DWF, 50-65, who likes music, ballet, museums, dining out, hiking and good conversation. Friendship first and whatever follows after that is fine. [✆299220](#)

NICE GUY

WM, 48, 5'9", 240lbs, blond/blue, would like to meet a good-looking lady, 18-47, to go out and have a good time with. [✆299230](#)

LOOKING FOR A BORED HOUSEWIFE

Married WM, 56, 6'3", 210lbs, clean, safe and discreet, looking for a married woman to have a good time with and share some afternoon fun. [✆299009](#)

ISO VOLUPTUOUS WOMAN

SM, 27, from the East Bay, looking for a voluptuous woman, 25-50, to have some casual fun with and have a good time. I am attached so it must be discreet. [✆304953](#)

PROUD MILITARY MAN

Goal-oriented WM, 56, very active, likes horses and giving back to the community. Looking for a female, 30-45, who shares the same interests. [✆299643](#)

SEEKING A REAL WOMAN

SM, 20, 5'11", 6', 165lbs, long hair, looking for a cool woman, 25-35, for friendship or more. [✆300078](#)

> men seeking men

OLDER BI-MALE

A very discreet bi-male, 60, seeking bi-curious asian/oriental males, 18-60. Leave message with first name and phone number, and I'll get back to you as soon as possible. [✆191269](#)

LET'S HANG OUT

SHM, 55, hairstylist, looking for a SM, 40-55, who likes walks in the park, beaches, camping. Friendship, possible relationship. [✆271878](#)

NAKED IN THE SHOWER

Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. [✆863423](#)

NAKED FANTASIES?

Strip search? Photography? Strip poker? Or you name it! WM, 45, slender body, straight-acting, looking for the same, under 45, for safe role play fun. [✆891177](#)

LET'S HAVE FUN!

SWM, 31, HIV+, marriage-minded, smoker, seeks WM, 18-27, kids ok, for friendship or more. I enjoy amusement parks, pizza at home, beaches. [✆272613](#)

HERE FOR YOU

GWM, 43, 5'11", 185lbs, brown/green, looking for connections with men, 40+, who likes to sit back and be serviced. [✆274431](#)

MAGIC FINGERS

WM, looking for WM, 22-65, who likes watching sports, going to movies, dining out, mutual massage and great stimulation. [✆290536](#)

MARIN AREA

BiWM, in Marin, handyman and artist, 51, 5'6", 150lbs, good-looking, seeks buddy in Marin, let's talk! [✆264067](#)



PLEASE ME

WM, late 50s, loves receiving oral, looking for men, 40+, who love giving. Discreet, at your place. [✆297636](#)

SAFE PLAY

Married BiWM, 50, clean, safe, discreet, D/D-free, versatile, seeks H/W proportionate, clean, safe, discreet male, 35-55. [✆301773](#)

BOY NEXT DOOR

Very shy SWM, 33, 157lbs, brown/brown, clean-cut, has a wild side that he wants to explore. Seeking male, 18-57, to test my limits! [✆301779](#)

VERY ATTRACTIVE WM...

45, looking to roleplay. Top or bottom. Love to play dress-up in lingerie. Want to join me? [✆302014](#)

COME PLEASE ME

HM looking for two men to give me oral and maybe do more. If interested, give me a call. [✆305410](#)

FOREIGN, NON-WHITE

Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. [✆753256](#)

HORNY GUY HAS A NEED...

Want to suck a big one. I'll do it your way. Make me your slave. All calls answered. [✆753249](#)

LEAN AND MASCULINE

friendly, mellow SWM, 44, would like ongoing friendship/relationship, with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. [✆886605](#)

SEEKING MISS RIGHT

SWM, 40, looking for SH/WM, 30-55, for friendship first, possibly more. Want to meet? Call me back! [✆308429](#)

CURIOUS

SBM, 190lbs, bi-curious, N/S, likes swimming, reading, travel. Seeking well-endowed male, 19-78. Call me, help me explore my curiosity! [✆308557](#)

CRAVING AFFECTION?

Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. [✆862331](#)

FREE MASSAGE

Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. [✆869040](#)

> women seeking women

SENSUAL, CONSIDERATE WOMAN

BF, 38, 5'6", 190lbs, attractive, light complexion, brown hair and eyes, cute smile, looking for a female, 36-49, for friendship, maybe more. [✆276062](#)

HONESTY A MUST

SBF, 39, 5'9", mother, enjoys boat rides, dining out, bowling, laughter, having a good time. Seeking open-minded SF, 33-53, with similar interests. [✆299977](#)

CLASSY, ATTRACTIVE

GBF, 26, 5', 130lbs, petite yet curvy, smooth chocolate complexion, curly black hair, mentally/physically/financially stable, open-minded, down-to-earth, independent, compassionate, natural-born leader, enjoys stimulating conversation, travel, art, music, film. Seeking similar stud woman, classy, attractive, open-minded, educated. [✆300954](#)

CITY GIRL...

wants to play! Lots of energy and born to satisfy! WF, 43, 5'9", seeks SWF, over 35. [✆307991](#)

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MIXED HOT SEXY COUPLE

Seeking another married, mixed couple like us, AF and WM, who are middle-aged, nice, sexy and enjoy hot, nude occasions together. [✆753064](#)

SHARE YOUR WIFE

AM, 5'4", who loves to go down on women, looking for a man who is willing to share his wife. [✆276001](#)

PLEASURE FOR BOTH

WM, 6'5", 210lbs, slender, N/S, D/D-free, seeks couple for intimate, pleasurable times. Oral for you. I love to please. [✆290906](#)

SEEKING PARTY GIRL

Couple looking for sexy, fun, hot, open-minded lady who is ready to have fun. Are you real, open-minded, drama-free and down for anything? [✆294854](#)

WM SEEKS BLACK COUPLE

SWM, mid 40s, enjoys watching movies. Interested in meeting a black couple, up to 40, H/W proportionate, for fun times together. [✆295187](#)

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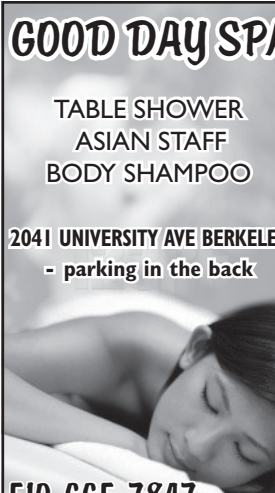


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Oprah begs for mercy

By Andrea Nemerson
andrea@altsexcolumn.com

Dear Readers:

"Oprah begs for mercy" sounds so much like the title of one of the S/M fantasy stories you can read online that I just couldn't resist it, but honestly, read this:

Dr. Berman: ... and this is a little holster that the guy can wear so this goes around his penis.

Oprah: Oh, please.

Dr. Berman: Yeah. Around his penis for hands-free clitoral stimulation during intercourse.

Oprah: OK. You have just crossed the line with me.

Dr. Berman: OK. Are you ready?

Oprah: No, you have crossed the line with me. I don't know what the hell you're talking about.

Dr. Berman: All right, look. Here is the penis. (Makes shadow-puppet gesture.)

Oprah: I swear. I'm not ready for it. I'm not ready. I'm not ready for it. No. I am not ready for it. Let's move on.

The doctor is Laura Berman of the Berman Institute in Los Angeles, where, between Laura's therapy and her urologist sister Jennifer's research, anyone female with enough money and not enough orgasms can get her bits seen to. They do excellent work. I'd be tempted to go myself out of curiosity if I lived more southerly and had more money and less doctor-phobia. Doesn't Laura, usually so nice, seem to be getting something of a kick out of playing "torture the media mogul" there, though?

Funny, actually, since these appearances on *The Oprah Winfrey Show* have sold gazillions of her vibrators and carried Berman's name, credentials, and well-tended features with them into bed with viewers nationwide and further.

These are mostly not the penis-mounted marital aides the doctor is describing above, but the Berman Center brand's workhorse, the Aphrodite. It's a Magic Wand-type rechargeable nicknamed "the sure thing." How sure a thing is it, and is there anything about it that should automatically win the trust of an audience presumably tuning in more for make-overs, lifestyle tips, and celebrity gossip than for "Look, Oprah, here's the penis ... ?"

I've been getting floods of press releases for new toys meant for a mass audience of sex-toy newbies (it's almost always the Aphrodite — good press that Goddess gets) and I politely reply that I'd be happy to examine one but they'll have to send me something, and I finally found satisfaction. The Earth did not move, but MyPleasure.com, the rather sober-sided, therapy-oriented sex toy store that acts as Berman's sales outlet, sent

me a selection of hot new gear, including the Aphrodite.

I have to admit that my initial reaction to the Goddess of Desire's pleasure wand was not "Oh, oh, oh!" but simply, "Oh." It is a dull opaque purple and quite large — a *lot* of purple — and not much to look at. (Check out the industrial design at Jimmy Jane or Lelo for contrast, or wait till they show up in MOMA's permanent design collection.) I set it to charge and went away and forgot about it till deadline, at which point I discovered that the vaunted infrared feature does not work on the "high" setting, which seems like kind of a cheat. Does the vibrator itself (a large round head on an articulated neck with three interchangeable silicone sleeves) work? Yes. Yes, it does.

I am not at all convinced that it's enough better than anything else to cure an *Oprah* viewers' anorgasmia all on its own merits. Rather, I bet it's the Aphrodite's innate vibey goodness combined with Dr. Berman's cred and that of the kind of sexy-sounding Dr. Sandor Gardoz, MyPleasure's resident sex-ologist, plus Oprah herself, combined with the awareness that thousands of other respectable married-with-children afternoon TV watchers are using it too, that's causing (or allowing) all the orgasms. It's an excellent beginner's vibrator, but I seriously do believe that a lot of those women are finally getting off with this one because so many other women are. If you think about it, this is sort of revolutionary in a way that the feminist-ish sex toy industry has been claiming but not quite earning for quite some time.

I also received an unpleasantly mauve (I sense a theme here) and flowery but otherwise nice-looking insertable thing called, redundantly, Blissful Pleasures, which is very pleased with itself for having five settings — but several of these are literally snore-y, taking long, slow breaths before revving up again, which ... yawn.

And there was a "Liv" from Lelo, the gorgeousness people. It is indeed gorgeous, slim and curvy in princess pink with chrome and iPod white accents. It also has a click wheel like an iPod, though, and a learning curve as well as a G-spot one, and I am not entirely sure that it likes me. I think it would make a great gift for a geeky femme with a lot of time on her hands, but it seems a bit high-maintenance — and also, it turned itself off. This is a sex toy's equivalent of getting up to take a phone call, and it will not be forgiven lightly.

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Love,
Andrea

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